

SEVEN DAYS

THE DEM DIFF?

Meet Burlington's
mayoral candidates

PAGE 16

POWER
IN PLAYThe risks and
rewards of privatizing
Burlington Electric

BY KEN PICARD / 25

PARK PLACE?

PAGE 16

Sleeping with the occupiers

NEXT CHAPTER

PAGE 20

A library gets a makeover

DISTILL, MY HEART

PAGE 28

Micro booze makers invade VT



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In September, a Vermont state trooper pulled over a driver in a routine traffic stop and ended up questioning two alien passengers about their citizenship status. Turned out, the passengers were undocumented immigrants. The trooper subsequently turned them over to the U.S. Border Patrol.

The incident provoked an outcry from members of the forward Migrant Farmworker Solidarity Project, who accused the hospital of racial profiling. An investigation later cleared the officers of violating the agency's bias-free policing policy.

Last Friday Gov. Shivers and the Department of Public Safety sought to prevent another such incident. They endorsed a new policy instructing troopers that sequestration suggested illegal entry times about their status unless they are engaged in another crime. Under the old policy, they were instructed

there asking about immigration status only if the person had history a value of 0 or a missing file, as done

Andy Brannage, editor of the *San Antonio Herald-Examiner*, says that the new policy includes "special provisions for officers patrolling near the border, allowing them to stop border crossings in progress. And he points out that the Solidarity Project will express its 'concerns' about the new policy."

Downloaded from <http://ajphaphysoc.org/> at the Johns Hopkins University on June 11, 2015

As for the two farmworkers arrested in September — they've got federal immigration hearings in Boston on December 8.



The new \$175-million Champlain Bridge is open for traffic just two years after engineers exploded its predecessor. Many say replacing all the bridges would save for years.



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UVM doesn't have a journalism program but its 128-year-old student newspaper, the *Vermont Chronicle*, was the 2001 Pulitzer winner. Instead, the Publisher of college journalism, *Maybe I should be a writer*.



The hunting preserve" who's Peter the Minstrel lived, and died. Following Big Red Knight always. Stashed under W. More than any. Looking "Horseman"

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That's how much money Highway Builders' Mutual Gulf Office is coming out of an account from the town's Main Street Cemetery, according to the Burlington Press-Herald. That was the cemetery's treasurer, many of its own relatives are buried there.

FOUR

- 1. **"Pledge Ties Up" by Andy Borzotich** *WASH. POST* (Sept. 24): Many big-name Democratic Senators have tied their backs with a new pledge not to filibuster.
- 2. **"Washington's Proposed Shutdown: Not a Big Bang—A Long Sizzle" by Kevin S. O'Connell** *WASH. POST* (Sept. 24): A court-approposed five-day shutdown on Washington would have.
- 3. **"Lamb Cries" by David Horowitz** *WASH. POST* (Sept. 24): Clinton's Democratic lamb, who's eaten almost all his years.
- 4. **"Fair Means 'Ties a Plow' by Ray Totsch** *WASH. POST* (Sept. 24): A bipartisan bill to settle a dispute between the two sides, but some say it's unfair. The bill is mostly quieting the dispute, but it's a tie to the increase.
- 5. **"Tenth-Century Peace Promoters Take a Shot at Closing Divided Immigration" by John H. Coatsworth** *WASH. POST* (Sept. 24): The new law is one of the latest steps in the administration's effort to close the gap between the two sides.



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relevance, pharmacokinetic profile, PK/PD • 2005, 14:17-18



GOVERNOR V. UNION

[By Tim Goss, October 12] I sent a letter to the International Brotherhood of Teachers Workers during Gov. Peter Dinkins's campaign, warning them that it was a bad idea to back a Republican for governor. Almost always Democrats are pro-union. So was

Shawany's not. This indicates that Shawany's first step may end up by a thin margin, so acts against state workers and layoff what happened will only prove bad for his next run. His "with or against" attitude is disturbing, to say the least. Haven't we heard that rhetoric before? Kind of hard to tell whose side this administration is on.



Then what the principal Hugo Hill thought of last week's election story. Hugo "Hug" about left school about "anti-unionism" Associated Press

David P. Everett
BURLING

FACTS ABOUT PRESCHOOL

I am writing in response to the recent article on the Blue Bangleton daycare run by Andy Murphy, in which many of the statements about public preschool are misleading ["Working Day Play" October 5].

I work for the Early Childhood Program as part of the Franklin County Supervisory Union. We run five sessions of preschool in three different settings that follow a similar flow at Mr. Murphy's schedule. There is a final second time of activities, followed by a morning snack, often filled with songs, and almost without of "choice time." Some classrooms offer "family style" meals around a table, and others offer it as an option during "mealtime" to better meet the needs of those students. The statement that there are "no empty classrooms at the public school"

seems to be based on an impression of schedules at the elementary, not preschool, level.

While Mr. Murphy's statements about public education being "burning" by too-contested, not student-centered, curricula might apply to elementary school, at a preschool, it is hard to hold that case for preschool, as there are no tests given at this level. I could give examples of spontaneous lessons that occur at our programs, on-the-day, every subject areas in music, respecting learning.

Our classrooms at the school district allow us to attend conferences, consult with specialists and participate in leadership trainings. And, because we have access to state and federal funds, students attend the PCSI preschool program for free. Please don't let your readers think that what Mr. Murphy offers cannot be found in a public school.

Andrea Ruck
BURLING

ALL FOR ASHE

[By Tim Goss, November 2] I have lived and worked in Burlington for 40 years. The election of Tim Ashe as mayor is the best hope for Burlington's future. He has the temperament, intelligence, experience, education and outlook to ensure that Burlington is a desirable city in which to live and to work. He has a feel for the city, for a plurality of political perspectives and for an understanding of how it can prosper for the many as well as the few.

PHOTOGRAPH BY P. G.

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FULL DISCLOSURE

Steve Cox, Tim Ashe (10-Children) a candidate in the Burlington mayoral race, is the domestic partner of Seven Days publisher and coeditor Paula Reilly. Reilly is not engaging or editing stories collected about Burlington politics for the duration of the campaign. Seven Days staffer Andy Murphy now has that role.



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online at sevenjobs.com/jobs

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contents

NOVEMBER 09-16, 2012 VOL. 17 NO. 12

LOOKING FORWARD



NEWS

- 14 In the Running: Meet the Men Who Would Be Burlington's Mayor**
BY ANDY BROWNE
- 16 Burlington's Occupiers Have Company — and They're Scarily Headless**
BY ADAM J. KELLEY

ARTS NEWS

- 19 From Library to Living Quarters: A Wisconsin Landmark Is Transformed**
BY JANELA PELETON
- 20 A Woodstock Paint Company Joins the Guggenheim as a Colorful Venture**
BY ADAM J. KELLEY
- 21 Go, Phish**
BY JANELA PELETON
- 22 Quick Lit**
BY ANDREW HARRISON

REVIEWS

- 63 Music**
Night of Arrows, True North, Last October, Last October
- 66 Art**
Joan Frederickson, Penelope Scouffly Gallery
- 72 Movies**
Twelve Men, A Very Harold & Kumar 3D Christmas

FEATURES

- 26 Power in Play**
Energy: The risks and rewards of generating Burlington's Electricity
BY BEN FIGARO
- 30 Happy Trails**
Outdoors: Hitting the Long Trail before the snow flies
BY BRIAN MOHR
- 32 Murders, He Wrote**
Theater review: The Pilgrimage
BY DICK ESTERLIN
- 34 Water Works**
Art: Video artist Molly Dorris creates evocative paintings
BY HELEN JAMES
- 36 Take It Outside**
Music: A new film examines Burlington's downtown role of South By Southwest
BY DAN BOLLES
- 38 The Spirits That Move Them**
Food: A new wave of restaurants is distilling Vermont's landscape
BY CORIN KIRCH
- 42 Buddha Bellies**
Food: Seasonal traveler Standish Restaurant
BY BLISE LEWITT

COLUMNS

- 12 Fair Game**
Open season on Vermont's politics
BY SHAR TOTEN
- 23 Poly Psy**
On the public scene and abuse of emotions
BY JUSTIN LEROUX
- 25 Whiskey Tango Foxtrot**
We just had to ask...
BY ANDY BROWNE
- 39 Side Dishes**
Food news
BY CORIN KIRCH
- 39 Soundbites**
Music: series and views
BY DAN BOLLES
- 68 Drawn & Punched**
Novel graphics from the Center for Cartoon Studies
BY DAN
- 83 Mistress Maeve**
Your guide to love and lust
BY MISTRESS MAEVE

STUFF TO DO

- 11 The Magnificent 7**
- 28 Music**
- 44 Calendar**
- 55 Classes**
- 66 Art**
- 72 Movies**

VIDEO

From the Archives: Stock Is Vermont: A Legacy Unwound.

In honor of Vermont's 150th birthday, we present our "Stock Is Vermont" documentary, the 2009 production of "Stock Is Vermont" which features "The State of Vermont" and "The State of Vermont" and "The State of Vermont" and "The State of Vermont".



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the MAGNIFICENT 7

MUST SEE,
MUST DO
THIS WEEK
COMPILED BY
CAROLYN FOX

1

ONGING

A Bug's Life

Lasting for the bigger picture? What's right in front of us appears larger than life in Vermont artist Jason Finken outturnwater, partridge, dragonfly flower, quail, and even humans through the exact eyes of Southwestern beetle folk and ants in *"Insecta Particularis"*. We expect an display at the Putnamville Sculpture Gallery through November 22. Hours: 9 a.m.-5 p.m. on callings.

SEE ART REVIEW ON PAGE 36

2

THURSDAY 10 Snow Day

It's back. Promising "legendary powder."

Warren Miller's air will be the best always. It's time just in time for the first flake of the season — or a little later, in southern Vermont's case. Denying the new-fangled banned pursuit of fresh tracks and snowy landscapes. *"Like There's No Tomorrow"* is the Umbagog State house on Thursday and Burlington, 6 p.m. and 8 p.m. over the next two months.

SEE CALENDAR LISTING ON PAGE 42

3

SATURDAY 12

Classic Approach

Long-running Concord

Long-running Concord, Vermont's oldest, is a musical wonder in the 50s coming out with a young team named for its heavily artistic, moving interpretations. As Clark to try again. The original Tenth Dumbie was one of the world's best in its second generation, it still is. Encounter the fab four at *Capital City Concerts*.

SEE CALENDAR LISTING ON PAGE 36

4

WEDNESDAY 15

Pioneer Days

He "changed the course of music in the 20th century" the New York Times wrote of modernism master *Steve Reich*. "And he is still very much a force in the 21st." Thinking my present — and highly influential — super-genius was to be without Reich's for a daylong meal and an evening concert and discussion.

SEE SCHEDULES ON PAGE 34

5

THURSDAY 10

Almost Famous

Thanks to a bit of a rigger wonder *Bob Marley* — the comedian — has always had a famous name, but becoming notable on his own merit was a different matter. We say the funny man's accolades here he landed in the Guinness World Records for a 40-second straight standup routine — no joke. Catch a smaller dose of his standupping stardom at the Kane Opera House.

SEE CALENDAR LISTING ON PAGE 41

6

THURSDAY 10

Fair-Weather Friends

Think of *Satchel* as a jumping, spinning, and flying trip as a glorified rain dance. The South Korean troupe's aerobic dance with pounding percussion in the country's ancient practice of encouraging mother nature to find a drink. Prior types of rain symbolism, lightning, wind rain and clouds in a production of traditional music.

SEE CALENDAR LISTING ON PAGE 41

7

FRIDAY 11

Om, My

Yin-Yang fights, dance numbers if it's got the phrase "Om" in it. In a people who don't like to be in the just, take today *Heavenly Flaming Hots* when Queen City "Om" begins your global movement. For more peace, SATURDAY sounds like a good idea to start.

SEE CALENDAR LISTING ON PAGE 40

everything else...

CALENDAR	→ P.44
CLASSES	→ P.56
MUSIC	→ P.58
ART	→ P.66
MOVIES	→ P.72

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FAIR GAME OPEN SEASON ON VERMONT POLITICS BY SHAY TOTTEN

Democratic Dis

Ya gotta feel a little sorry for Vermont Democrats.

Why?

They dominate the state Legislature, holding 94 out of 160 seats in the House and 23 out of 30 seats in the Senate. They control four of the six statewide offices (governor, attorney general, secretary of state and treasurer). They occupy two of Vermont's three seats in Congress — and the third guy coosies with the Dems.

You'd think that with the Dems' iron grip on the state's politics and purse strings, Vermonters would show them a little respect.

Not necessarily.

Last Saturday, some cruddy labor activists, aggrumpy environmentalists and those damned "occupy" hippies had to go and ruin a pair of perfectly polite Democratic gatherings — one a fundraiser — with pesky demands for fair treatment of state employees, protection of the state's wilderness and taxation of the rich to help the "99 percent."

Next thing you know they'll be asking for "bribe" and "bribeage."

The Democrats' no good, very bad day started inside the Burke Municipal Auditorium where party chairman **JOE PERDUE** quashed an effort to vote on a pro-labor resolution at the party's annual organizational meeting, pissing off members of the Democratic State Committee, many of them union members.

The Lamoille County Democratic Committee approved the resolution three weeks ago, after **GOV. PHIL SHUTZ** called state workers "greedy at a time of crisis" for seeking emergency pay for work they did at the immediate aftermath of Tropical Storm Irene. The Washington County Democratic Committee followed suit, passing the same resolution in support of the 60,000 state employees who brought the protest.

Perdue, a Burlington attorney, refused to allow the resolution to come to the floor for debate under "new business" because not all committee members received a copy of the resolution five days prior to the meeting — a stipulation required in the party's bylaws.

Supporters cried foul that the party leader was using procedural tricks to defeat a grassroots measure that spoke to the core of the party's beliefs.

"I think this shows the Democratic Party is more concerned about raising

money and getting candidates elected than holding candidates accountable to the party platform once they are elected," said **SHAWN GAGLEY**, a member of the Democratic State Committee and interim co-executive director of the Vermont State Employees Association, the union that represents state workers. "Labor issues tend to be the bread and butter of this party."

Casey, along with other state committee members, briefly walked out of the meeting in anger.

"For the first time, I am actually disgusted to be a Democrat," **PETER HARRIS**, chairman of the Lamoille County

Ballot in Burke for the party's fall fundraising dinner.

The group was protesting the indoctrination of Vermont's politicians, specifically the Shantz administration's approval of the Loisel Mountain wind farm, and the state's increasingly cozy relationship with the wind farm's developer, **Green Mountain Power**.

Shantz arrived with an entourage that poured out of his taxpayer-funded, gas-guzzling Ford Expedition and strode over to the protesters to mangle as they chanted, "Save our mountains!" and sang "We have had enough." One protester repeatedly asked him, "How much are you getting from GMP, governor?"

The gov didn't take questions or offer much of a defense. He just arched and attempted to shake hands — most refused.

JOEY HARRIS, one of the rally organizers, was happy with the turnout, given that most people had less than 24 hours' notice to attend.

"There is a mind-set that what happens in the Northeast Kingdom is very far away, but that doesn't mean we're voiceless" and Suppina, who lives in Craftsbury "It takes a lot to agitate people like this, but the governor and GMP have managed to do it."

One of the signers was **ERIC WALLACE-SMITH** of Woodbury. He held a sign that read, in part, "Vote for the Gov of Vermont Not the Red-Blue-GMP."

"When Gov Shantz approved Vermont Yankee, he was doing the right thing and we supported him, but then Green Mountain Power turns around and buys power from Seabrook [Nuclear Power Plant] and he says nothing," said Wallace-Smith. "He's allowing Green Mountain Power to get everything it wants. We need to stop this kind of corporate dominance of our energy future."

After Shantz made the gauntlet of protesters, he probably thought he had escaped the mob.

He was wrong.

A half dozen people affiliated with Occupy Vermont disrupted the wine-and-cheese mixer to chant, "We are the 99 percent" and "Banks got bailed out! We got sold out!" One protester even chastised Shantz in his refusal to sue the rich as a way to solve the state's fiscal crisis.

Fundraiser attendees joined in the chants and applauded at the end, said **KEVIN SUMNER**, one of the Occupy Vermont protesters who videotaped the

HE'S ALLOWING
GREEN MOUNTAIN
POWER
TO GET
EVERYTHING
IT WANTS.

ERIC WALLACE-SMITH

Demostrants told Fair Game as he left the meeting. "This was just shameful!"

Burgess and he plans to reintroduce a similar resolution to the fall state committee at its next meeting in January. By then, more details should be known about just how badly Team Shantz's wants to back it to state workers.

The two sides are presently in bargaining talks, and word is the administration may renege on its promise to restore a 3 percent pay cut accepted by state workers last year, and freeze pay for two years going forward.

Stuff that in your holiday turkey!

Protest the Plutocracy

A few hours after state Democratic leaders argued labor activists, 50 environmentalists from around Vermont confronted the governor, U.S. Sen. **JOHN SUNUNO** (I-VT) and other lefty bigwigs as they entered the Festival Labor Party

disruption. The video is posted on the Seven Days still blog, that.

"I am increasingly motivated by the polarization of the two parties and that's why I'm a supporter of the occupation," Hurley said. "The message, for me, is that it's the philosophy that's dividing us."

Get Clean?

You'll think after the weekend's events, Team Shanko might have secured clear of labor issues for a few days. Or weeks. Nope.

Right out early Monday morning, the gov (or a staffer) tweeted this message: "Vermont's minimum wage is increasing to \$9.16 an hour! Another reason why VT is a great place to work, live and raise a family, *priggo!*"

Really? Earning \$9.500 a year allows one to work, live and raise a family? The gov should do his homework. You need about four of these minimum-wage jobs to earn a "livable wage" in Vermont.

According to the Legislature's Joint Fiscal Office, a single parent with kids living in rural Vermont needs to earn \$28 an hour to afford a "basic-needs budget" of housing, health care, transportation and, you know, food. The same person living in "urban" Vermont needs to earn \$32 an hour.

Like the old saying goes, moonlight in Vermont... or starve.

Proge Pounce

Watching last weekend's spat between labor-friendly Democrats and the powers-that-be was Democratic Party newcomer **ANTHONY POLLINA**.

The longtime Progressive was a senate seat in Washington County last year as a "fusion" candidate — he sports both a "D" and a "P" on his name.

Pollina's take on the Democratic disaffection?

"I think it reaffirms the need for a Progressive Party — a party that stands up for regular folks!" said Pollina.

In fact, the Progs plan to take up a pro-labor resolution virtually identical to the one Democrats killed at their meeting last week. The Progs will meet at the Statehouse on November 19.

Could this be the start of a Progressive bid for governor in 2012?

On the party's blog this week, Rep. **SHARON BROWN** (F/D-West Topsham) asked, "do the administration want support, why should labor support the administration in the next election?"

Progressive Party director **MORGAN SHARMA** told Fair Game that Pollina isn't running for governor in 2012, and said it's too early to tell if any other Prog will. "We're several months away from even beginning that discussion," he said. "We'll know more once we get into the legislative session."

The Progressives didn't run a candidate in the 2010 election after Democrat Peter Shumlin promised to fight for key Prog priorities, namely cracking single-payer health care for Vermont, shutting down Vermont Bankers, and addressing shortfalls in the state pension and unemployment compensation funds without siphoning more from state employees or the jobs.

On the first two, Progs are likely to give Shumlin high marks. He's carried out the legal fight to shut down VF and to create a single-payer health care system, though it's unclear if he'll prevail on either front.

On that last item, though, Shumlin's actions and those of his party have shaken workers' support — unions that worked hard last fall to help him clear out a 9000-vote victory over Republican **ANDREAS**.

It's unclear yet if Duke will seek a rematch, but if he does, and a Prog jumps into the race, Shumlin knows all too well the Hurley route.

In 2002, Shumlin, Duke and Pollina — then a Progressive — squared off in the lieutenant-governor's race. Shumlin and Pollina largely split the left and Duke walked away the winner by more than 20,000 votes.

Media Notes

I'm taking a break from Fair Game next week to attend the inaugural New England First Amendment Institute.

The institute selected 25 journalists from around the region to take part in a three-day workshop for investigative journalism. Two other reporters from Vermont are attending: **JANE GARDIS** of the *Burlington Free Press* and **AMIE CALDWELL** of *VT Digger*.

In my stead, **ANDY ANDREAS** will bring you the results of the Burlington Democratic mayoral caucus and the rest of Vermont's political news. ☺

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In the Running

Meet the men who would be Burlington's mayor

BY ANDY BROMAGE

Have Burlington Democrats ever faced better odds of taking back the mayor's office? Since Independent Bernie Sanders was elected mayor in 1981, Queen City Dems have been called from city hall as a parade of Progressives — and one Republican — has come and gone.

But with incumbent Progressive Mayor Bob Kiss weakened by the Burlington Election scandal, Dems see an opportunity.

"I think this is the moment," says

the caucus. And because it's an "open" caucus, voters of any political persuasion can cast a ballot (see sidebar).

Below are snapshot profiles of the four Democratic candidates.

Bram Kranschfield

Bram Kranschfield says he wants to end the partisan bickering that's infected Burlington politics and believes he's the guy to do it.

"We need, as a community, to break out of this partisan framework that stry of us are stuck in," says the second-

Broadly with his wife in 2006, but says he's felt a strong "sense of community" in the Queen City. As a city councilor, he's also seen progress blocked by partisan fights.

"I have been very frustrated on the city council," says Kranschfield, who was elected in 2010 as a Ward 2 seat historically held by Progressives. "Most of the energy and time the council spends is wasted on political posturing and bickering."

The problem is obvious with city government, Kranschfield says, and

a totally new era of transparency, and showing that information would improve the city's relationship with residents."

Born in Danvers, Vt., and raised in Rye, NY, Kranschfield earned a bachelor's degree in philosophy from the University of Chicago in 2004 and a law degree from Cornell in 2006. He landed a summer internship at the anticorruption unit of the New York state attorney general's office when Eliot Spitzer was the boss.

Kranschfield interned — and later went to work — for the New York city



Left to right:
Bernie Kranschfield
Bernie Kiss
Bram Kranschfield
and Andy Bromage

Burlington Democratic Party chair Steve Hansen. "After 30 years, the same two parties have run city hall, and people deserve to move to a fresh approach."

Four Democrats, including one who also wears the Progressive label, will vie for the Democratic nomination at the November 10 caucus in Memorial Auditorium. All of them are younger than 45, all come with Ivy League credentials, and all pledge to restore "trust," "accountability" and "transparency" to city government.

Caucus day forums have been packed and interest in the election is high, but, even so, party leaders expect as few as 2000 voters to decide the contest at

term city councilor and deputy state attorney. "The ideologies of the Democrat and Progressive parties are virtually identical. We want to improve the community quality of life and we want to move forward."

At 31, Kranschfield is the youngest — and politically least experienced — candidate in the mayor's race. But he argues he's got "the right experience for what we need right now."

His resume includes stints as a Wall Street lawyer, state prosecutor and chair of the Burlington Electric Commission.

Kranschfield is a relative newcomer to Burlington, having moved here from

the solution is "transparency and accountability." He wants a city budget that's easier for city councilors and the public to understand, expanded audits, and performance reviews in every city department to track service calls and response times.

Kranschfield says he's constantly asked how public-works projects got prioritized, and he wants to put back the curtain on that process.

"We could post that information online," he suggests. "Here's the project IDPW is working on, here's the cause of projects, and here's why we've prioritized them that way. It would be

law firm of Carter Ledyard & Milburn, representing clients with interests in natural gas and oil, finance, and public stock offerings. He left after two years.

"I took a step back one day and asked myself, 'What am I doing with my life?'" Kranschfield recalls. "And the only answer I could come up with was, 'I make rich people richer.' I couldn't continue that. I wanted to have a more meaningful impact in the world."

Even as he distances himself from his stint on Wall Street, Kranschfield says the job endowed him with a "financial background" the next mayor will need to tackle the city's vexing money problems.

Like any good lawyer, Kranschfield

POLITICS

has the gift of gab, he worked the audience at a recent candidates' forum as he would any job, self-reliant on the merits of his case — in this instance, why they should elect him. Beyond public-speaking skills, Knechtchick says his job gives him insight into the "whole community, not just part of it," meaning the drug addiction, homelessness and other social ills that often land people in court.

"I make hard decisions every single day at my job," says Knechtchick, who earlier this summer successfully prosecuted the Laconia Congress murder trial. "What we need is someone who can make a decision and follow through with it."

Tim Ashe

Tim Ashe is the latest entrant into the mayor's race and the only one wearing two party labels: Democrat and Progressive. The 34-year-old state senator has won two terms at the Seabrook as a "fusion" candidate and believes that's the formula for beating Republican candidate Kurt Wright next March.

"I'm the one candidate who has demonstrated he can unite people," Ashe says, noting the roughly 13,000 votes he received from Burlington voters in the 2008 election.

He's also running as the "experience" candidate. "I have more familiarity with all the moving parts of government, and I have relationships with the business community," he says. "It won't have to learn on the job. I know this city inside and out."

Ashe says he "would be crazy to not see" that the Progressive brand has been damaged in Burlington, but maintains that the label is a strength and not a liability.

"Progressives need to be in the fold, need to be part of the coalition moving forward," he says. "There's a lot of people out there that want to vote for Progressive values, and I'm not going to abandon that."

What might prove a liability for Ashe are two YouTube videos currently making the rounds. One shows him enthusiastically endorsing Bob Kim for mayor in January 2008 at a city-hall kickoff. In the other, Ashe downplays the seriousness of the Burlington Telecom fiasco at a Progressive Party gathering November 2009. Ashe calls the videos "personally embarrassing" but says their context is being ignored.

THE DEMOCRATIC CAUCUS: A HOW-TO GUIDE

Never been to a caucus before? Join the club. Here's a basic rundown of how the process works, with some tips on how to make it as painless as possible.

- Any registered Burlington voter can participate, unless you're a member of another political party's committee.
- The caucus is to register in a Burlington voter's house Thursday November 10 at noon. Register at city hall.
- On caucus day you must be in line by 5:30 p.m. or you will not be allowed inside.
- The caucus starts last year's hours, at 6:00 a.m. and 6:00 p.m. Concessions may be limited.
- On the way in you'll be handed four color-coded ballots, one for each round of voting.
- Each candidate will have five minutes to make a first speech. Based on a tally the voter will be asked where they will vote.
- First round of voting: If no candidate gets a majority (50 percent plus one) voting goes to a second round with all four candidates.
- Second round of voting: If no candidate gets a majority the candidate with the fewest votes is eliminated.
- Third round of voting: If necessary, if no candidate gets a majority the candidate with the fewest votes is eliminated.
- Fourth round of voting: If necessary, Candidate with the majority wins.
- In between rounds, candidates are free to campaign/cycle on in-door for votes.

—A.B.

Around the time of the second video, Ashe says the public service commissioner and state auditor suggested people may have personally profited off the \$17 million in city funds loaned to Burlington Telecom, and the commissioner opposed a refinancing deal that could have freed Burlington taxpayers from the debt.

"I feel like a buffoon because the video makes me look like I'm out of



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Burlington's Occupiers Have Company — and They're Really Homeless

POLITICS

BY KEVIN J. KELLEY

The Occupy Wall Street movement may be complicating life for some barbers, but it's been a boon for the homeless population — at least those benefiting from relaxed regulations in Burlington's City Hall Park.

Larry, a white-bearded 60-year-old who wouldn't give his last name, estimates that on many nights, his fellow homeless make up half of the 60 or 70 campers in the park. He says the minimum are drawn by the free food and clothing that Occupy Burlington offers, as well as by the safety the protest's presence ensures.

"We couldn't get away with doing this if it weren't for this protest," Larry observed last Friday night.

But the disproportionate number of belligerent, drunk and mentally ill homeless in the park presents unique challenges for the generally well-educated and amiable protesters who make up Occupy Burlington. Efforts to peacefully coexist are consuming much of the occupiers' energy and blurring the political focus of their protest.

Disruptive behavior on the part of some homeless persons are also presenting tensions with the police and the town administration, raising the possibility that an ugly confrontation could occur in Burlington.

In the final week last Friday night, both homeless and occupiers were able to help themselves to much streetwise chowchow, hot dogs, fresh fruit and granola as they could eat. The well-stocked outdoor pantry comes courtesy of local nonprofits, including farmers and restaurants, and Food Not Bombs, a volunteer group that helps feed the homeless year-round.

Beer and liquor are not provided, but many of the homeless bring their own. Substance abuse is common in the park, despite a sign in the poster's information tent warning, "There is to be NO drug and alcohol consumption in our camp. This is a tactical decision, not a moral judgment."

This could be an expression of the nearly absolute tolerance that is at once an appealing strength of the protest and a weakness that could lead to its demise. Keith Enneking, a recent University of Vermont graduate, says he's "treated" by the "chance for dialogue between folks from privileged backgrounds, like myself, and people living on the streets."

CC Reagan, a UVM anthropology major, suggests that while aggressive authorities are not acceptable, "the homeless do have a right to be angry."

Other protesters were also at pains to acknowledge the positive event as two police officers arrived around 10 p.m. Friday in response to a call from an unidentified protester who was concerned about belated threats of violence from a drunken man named "Joel."

"He's not [the] that when he's straight," said occupier Brad Hartley. "He's actually a really sweet guy and a talented street poet."

It took police about half an hour to calm Joel down. They didn't arrest him, but the police's arrival suggested a discussion — "debate" would be too strong a word — among 80 or so occupiers gathered in a circle outside the information tent. Inside it, another sign reads, "We strongly discourage occupiers from involving the police unless a person is in imminent [sic] physical danger."

After an hour of talking in turns, conversation was resolved only on the need to discuss the next better at the next day's general assembly. Joel, meanwhile, wandered back to the tent he was sharing with three or four others. As he sat there, he and his friends were discussing prostitutes and blowblowing in a hokey chair that made it impossible for nearby campers to sleep.

In the course of earlier open meetings, the occupiers had devised a code of conduct that is supposed to apply to everyone in the movement. It's not as complexed



or extensive set of rules, but, as Enneking quickly noted, it goes largely unenforced. The protesters do carry out security patrols around-the-clock all night long. The purpose, one speaker declared to general approbation, is "not to try to win arguments, but to act nonviolently in making sure everyone is safe."

It may not be possible, however, to reason with those who are most troubled and/or incensed. David Russell, a leader of Burlington Street Ministries, says that in his 27 years of interacting with the local homeless, "substance abuse and mental health problems" appear to be the key causes of their precarious condition. "I haven't met anybody who's ended up homeless for economic reasons only" said Russell, a burly bald and bearded man with a concern hanging from his neck. "Somebody who wants to get off the streets can definitely do that in Burlington."

In the same pointedly apolitical way they search for consensus on political issues, the occupiers are taking on the city's homeless-related challenges, as well as the practical difficulties of living in a park. The protesters are relentlessly soliciting to include homeless in the town's decision-making. "We do change you wish to see" in Burlington City Hall Park, a small collection of mostly twenty-somethings is striving to create a new society that will have little in common with the status quo and the city of the old.

Anna Newkirk, 64, passed from a circle dance beside the fountain to market. "This way of organizing and decision making is so different from what I grew up with."

At a general assembly conducted on the steps of city hall, a "lockdown" explained to newcomers the set of hand signals used by occupiers all over the country in responding to a speaker's remarks. Every person's verbal comments are repeated phrase by phrase and in unison by all assembled. A session begins with shouts of "mike check" — a reference to old "people's microphone" that taken the place of electronic amplification.

Waving the fingers with hands pointed upward signifies approval for what's being said, downward signaling shows disagreement, fingers pointing straight out, a disavowal response. There are also hand movements requesting recognition for a point of observation. Assembly attendees can use sign language to suggest someone's been talking too long or to make the most extreme statement possible in these assemblies: "I totally disagree and will leave this movement if this proposal is passed."

Regularly useful is the repertoire of many of the protesters. They are far more likely to express gratitude for someone's comments than to adopt a defensive or snarling posture. At one recent general assembly, vigorous upward wiggles greeted a suggestion that Occupy Burlington do an open letter thanking nearby merchants for their generous support. The group also agreed that a set of volunteers should meet with police and city officials to discuss problems in the park and to emphasize the protesters' intention of acting respectfully.

On Friday, the assembly also listened to a proposal to "use the old Vermont technique of heated bricks" for warmth in the tents as increasingly cold nights. One speaker endorsed that idea, but added that hot potatoes might be an even better option because "most vegetables are abundant this time of year and you can eat only use the potatoes for warmth, you can eat them, too." There was no reaction from the homeless contingent on that one, either verbally or through hand gestures.

Occupy Burlington's edge is generally unacknowledged by Jonathan Levitt, the closest approximation to a leader this gentle protest has. "We're doing everything to be in compliance with what the city wants," Levitt said in reference to a recent letter from Mayor Bob Kiss citing alleged violations of various ordinances. "I find it ironic and unfortunate, though, that the Progressive mayor hasn't said anything about the reasons why we're out here!" ☺

Feedback

without putting a "for sale" sign on the city's most treasured woods? in 2012

Richard Sugerman
BURLINGTON

FUSION CONFUSION

Who is the real Tim Ashe? [Fair Game, October 26] As a Burlington voter who is independent, I have been following the mayor's race with interest.

I can't understand why the Democrats see no benefit to pointing out the obvious about Tim Ashe. He is a Progressive who appears uncomfortable running as a Progressive. Ashe says he is a "fence" candidate. That means he expects Democrats to support him while he works for Progressives. Check out the YouTube video of "Democrat" Tim Ashe contacting Bob Kim for mayor in 2008 and singing the praises of Bob Kim while dishing Democrat Andy Montford.

Ashe says he isn't doing the "expected" thing by running as a Democrat. Who is he trying to fool? He is doing the most opportunist thing he could do by dragging Democrats far from one political goal.

Watch another YouTube video of Ashe dropping that there were any major problems with Burlington Telecom and thanking Bob Kim and Jonathan Leopold for all the wonderful work they have done with BT.

If Tim Ashe wanted to exhibit real integrity, he would run as a Progressive and ask the Democrats to renounce their own candidate. I hope he will.

Paul Cummings
BURLINGTON

THOUGHTFUL CANDIDATE

Patty pooper [Fair Game, October 26] Tim Ashe! I think we can all respect the idea that choosing a mayor isn't just about the city's about choosing a candidate who can best lead this city forward, regardless of political affiliation. It's undeniable that Tim Ashe might not guarantee us as thoughtful. To us, that just says he's being thoughtful and honest about how he's answering questions, and that's the integrity and the backbone to take on this position. That's exactly what we would like to see in our next mayor. Tim Ashe has the experience to give Burlington a link into the next future.

Katherine Montmarquet
BURLINGTON

ASHE IS A UNIFIER

[Fair Game, November 2, Fair Game, October 26 & November 2] For 50 years, many liberal Democrats have suggested that Progressives should join forces with them instead of opposing each other at the ballot box. Now that Tim Ashe is doing just that, a small but vocal group of Progressives, mostly affiliated with Miss Whalen's campaign, are criticizing Tim for giving them what they've been asking

for. Suggesting that Tim, as a "Progressive in Democrat clothing" despite the fact that Tim has never been elected to the state senate as a Democrat/Progressive, is no worse, it is ironic that while Tim is criticizing them for not joining campaigns, some are criticizing him for his efforts to set a new tone as Burlington politics. But it's time we got past the kind of self-defeating silliness! Let's support Tim Ashe! He is the most civic-minded, most work- and-let Tim accept our embrace to get Burlington moving forward again.

Eris Hanley
BURLINGTON

CALL TO PROGS

The elections are closing up once again to deny our innocent belief in the diversity of opportunity in our fair city [Fair Game, October 16] The Democrats, primary presents a group of white men, and one we doubt that the Republicans will do the same? They may be good candidates, but here is a possible that there is not one candidate of color, not one woman, not one member of the queer, transgender, transsexual community, not one person who could bring an authentically new, fresh vision to the governance of this city?

If you believe that Burlington is a city of opportunity for the artists and immigrants and political refugees and people of color and racial/ethnic and multilingual children and house sharers and trash-on-wheelers and musicians and sex-crazed eaters and misanthropes and idlers and hat slaves and who ever knows what else anymore, go to Burlington City Hall, check out the photos of past mayors, all of them, and ask yourself, "Is this all there is?"

It doesn't have to be this way. There is a third party it has served us well. For 30 years here boys have run it and their time has run out. But the party remains; it just needs some fresh new oil. And lots of fresh faces. And some truly progressive leadership. The Rainbow Coalition went out with the election of Barack Obama, but its legacy to Burlington is a common sense left there with its progressive values. Please, I do, demand no representation, fresh faces for mayor's office. One of you can get it; we will all benefit.

Louis Marlene Lavelle
BURLINGTON

Editor's note: In fact, Rep. Jason Lorber, a Democrat running for mayor of Burlington, is a member of the major

IN BERNIE'S FOOTSTEPS

It is my attempt to attack a candidate who is bringing a new mold by running a fusion campaign with the late Democrat Progressive [ProBook, "Mori's the Man," November 2] Following in the tradition of U.S. Sen. Bernie Sanders, who was once the mayor of our great city, Tim Ashe is his own person. Bernie has remained his own person throughout his political career, standing strong for the people of Vermont above any party label. Similarly, I believe Tim Ashe

embodies the best of both Democrats and Progressive values.

We need an experienced leader who will unite the people of Burlington and restore responsibility, accountability and transparency to city hall. Tim has been in Burlington for 14 years working on behalf of all residents of our city. His record is impressive: He worked as a aide to Bernie Sanders, served on the Burlington City Council for five years, organized low-income residents of middle-class parks and now works with Catholic Social Service developing affordable housing for seniors. This is serving his second term as a state senator in the Vermont legislature. He is the only candidate with the broad municipal, state and federal government experience to serve the city effectively. I also believe that Tim is the only Democrat to combine with the depth of knowledge, skills and experience to best lead Wright & Marsh.

Tim Ashe will lead us in the interests of our citizens and society community. I hope you will join me in supporting him at the Democratic caucus on Sunday November 13.

Kelley Gaudin
BURLINGTON

Gaudin is a committed advocate for Sen. Bernie Sanders

TECH IS USE CLICKED

The whole tech scene was terrific [October 26] As an old woman, I don't know a lot about new technologies. I learned so many interesting things in the class. Keep up the education, please. Keep informing me about the world of the 21st century! Thanks a lot.

Sophie David
SOUTH BURLINGTON

IPAD DISCONNECT?

I found Andy Bromberg's story ["Feds for All Public Schools in Northwestern Vermont Make Education Interactive," October 26] to be it once interesting and profoundly disappointing for its unimagined assumption that our children's future should be defined by digital technology.

"Not really rigorous learning but if you've got downtime, there's worse things you could be doing," says Bellows Free Academy Burke's middle school principal Tim Walsh of a game that one of the eighth-grade students likes because he gets to "violently attack cars and dogs with throwing stars and swords."

Meanwhile, technology coordinator Tim Mays notes that some of the students' parents have not embraced the digital era. "They spend most of their time cutting down trees in the middle of the woods," he says, as if that were some sort of moral failing.

Do none of our education leaders wonder if the parent of technology in the

classroom has a dilemma? Is none of them concerned by the widening chasm between our children and the actual world that provides the basis for their very survival? Can it truly be that none of them makes the connection between the fact that the average American child now spends 14 hours per week on a digital device and our nation's increasing affluence?

When superintendents find themselves at the helm, "There would be a digital world" and that he wants to make that all schools follow suit, my heart breaks for Vermont's children. I don't hope that in this rush to embrace the latest technology, someone is taking their young people deep into a forest, to sit against the rough bark of a giant maple and just be. That somehow, I doubt it.

Ron Hewitt
CAIRO

BETTER EDUCATION

As an internet business owner and a parent of young children, I am excited to write in response to "Feds for All Public Schools in Northwestern Vermont Make Education Interactive" [October 26] about an initiative in Vermont school. It's remarkable that [federal days earlier] New York Times published a contrasting article about a Waldorf school in Silicon Valley that be-

lieves that computers and elementary school "don't mix." The school featured in the Times is not a former school but a school where teachers from tech giants such as eBay, Google, Apple and Yahoo send their kids. For me, the heart of the Times article lies in this quote by Paul Thomas: "Teaching is a human experience." Yes, we live in the digital world, but let's take a moment

to ask ourselves: "What do we want for our children? Do we want them to be like the kids from the Times? Do we want their school children are being spared the "messy" human element – and are instead choosing digital interactions that can be edited and updated instantly. This is a powerfully attractive way of living, and it is no surprise that children are enthusiastic about it. But maintaining relationships takes real work and while that is learned in person, face to face – not from a screen. There is nothing alternative to headless devices. Give the children freedom, expose the natural world and humanity participating in the real world. Allow children to enter their bodies throughout the day, solve complicated problems with pencils and paper – and, most importantly, build real relationships with real people.

David Samuel McCowan
CHAMOTTE

In the Running

political leadership. The H&E section house where he lives with his wife and 5-and-a-half-year-old daughter was once the residence of former U.S. Attorney Joe A. McNamara.

By day, Weisberg runs the Hartland Group, a housing development and consultancy business that puts together mixed-use projects around Vermont. In Burlington, the firm is developing the former Iceland automobile showroom on North Avenue into loft apartments and a café.

Heading into the caucus, Weisberg boasts some big numbers: more than 200 public supporters (whom he lists on his website) and \$25,534 raised (almost half from out-of-state donors).

Jason Lorber

Jason Lorber doesn't just want to be Burlington's next mayor. He wants to be in "that marketing office."

The 44-year-old state legislator and business owner says the next mayor will need strong communication skills to accomplish his agenda. For Lorber, the top priorities are to "improve transit and reverse fiscal stability."

"You can't do either one of those without strong communication skills," he says.

That comes naturally for Lorber, an amateur standup comedian whose research and marketing business, Applause Consulting, teaches improvisation to business executives. As a performer, he may be best known for his *Moo Jew Comedy Show*, doing standup at Chinese restaurants at Christmastime.

Lorber was the first entrant into the mayor's race. His unofficial launch was an ad-in at the Burlington *Free Press* calling for a "clean slate" at city hall. He says city government needs better bookkeeping, clearer communication with city council and improved transparency.

Transparency is something of a buzzword in this campaign, but Lorber says it has real meaning for him. He released his list of campaign donors and expenditures weeks ago, even though the law doesn't require their release until after the caucus. He supported this in Montpelier to persuade agencies that withhold public records.

Lorber even holds up a transparency lens to one of the more sensitive events in his personal life: when, at age 21, he told his parents he is gay.

"I was scared of what they were going to say," Lorber recalls. "They stood with me and they taught me that we are stronger when we confront what we are, when we address the issues in our lives that may be a false mystery."

Born in Philadelphia, Lorber was raised in Long Beach, Calif., the son of a public school teacher and a neurologist. He graduated from University of California, Berkeley, in 1988 with a degree in rhetoric, and earned a master's in business administration from Stanford University in 1994.

Lorber moved to Vermont in 2000 when his husband got a job teaching at St. Michael's College. In 2005, he won a seat in the state House of Representatives. His priority was working on single-payer health care, but he ended up tackling another taxing and expensive problem: prisons.

Not convinced he was getting the full picture at public hearings, Lorber conducted a series of off-the-record interviews with correctional consultants, parole officers, advocates and inmates, and released their anonymous insights in a report titled "No Voices as Corrections in Vermont."

Lorber also runs his work on the so-called Farm to Plate initiative, which makes \$500,000 state grants to speculate businesses. His committee was shaping the program in 2009 when it was called "something like the Vermont Agriculture Sustainability and Investment Program," he says.

"I said, 'We need to get a name for this,'" Lorber says. "I said, 'You're marketing guy. Trust me. You don't have a name for this.' Someone threw out 'farm to plate' and Lorber jumped on it."

"I wasn't an expert on agriculture. I wasn't an expert on prisons," he says. "But by taking these projects on, I became an expert, of sorts."

Lorber opposes the idea to sell Burlington Electric, but he has floated selling off or organizing the Burlington International Airport and using the money to fund local transportation projects such as bike lanes and new bus routes.

"Let's call it a 'shareport,'" says Lorber. "Share the burden and the benefits."

Cycling is another priority for Lorber and something he has addressed at the 20 "backyard brainstorm" sessions he's held during the campaign. As an cyclist, he believes Burlington can be the "bike capital of the country." ☐

B Burlington Democratic Mayor Council takes place on Sunday November 12, at Memorial Auditorium, at West and South Union Streets. Registration is at 10 a.m. Caucus begins at 12 p.m. burlingtondemocrats.org

Andy Browning discusses Burlington Democrats' campaign activities Wednesday, The 30 on WGAR

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From Library to Living Quarters: A Winooski Landmark Is Transformed

BY PAMELA POLSTON

Carrying members of the **WINOOSKI MEMORIAL LIBRARY** still occasionally show up at the East Ayrton Street location, even though the library moved into its current quarters in the **CHAMPLAIN HILL** in 2005. Mostly, though, the curious proximity are neighbors who wonder what the heck is going on in the clunker-black building where the library had been for nearly five decades.

What's going on is a top-to-bottom renovation, within a few months, the former library will become a private, one-family home, euphoric current owners and business partners **JANE JOHNSON** and **JENNIFER MILLS**. They've been hard at work gutting the one-story-with-basement structure. The roof has already been replaced, energy-efficient windows and doors are in, so spicily limestone tubs have been purchased for the master bath. Of course, it will be a while before this place is inhabitable, never

wired for habitation. But the pace is steady, and Johnson, 39, and Mills, 40, have been keeping track of their progress on a blog recently shared with Winooskians on the Front Porch Forum. Mills, whose parents live on a southeast and keep in touch through a blog, thought "this would be a neat way for family and friends, and for the people of Winooski, to follow what we're doing. There's a lot of memories here."

On a recent chilly morning, the two take a break to show a reporter around. The interior still reeks of sawdust. We stand outside in talk. Just below the roofline, the ghost of "Winooski Memorial Library 1963" clings to the white wall; Johnson and Mills removed the aluminum letters and numbers and plan to use them in the future home. A large transformer on a concrete platform looms in the small front yard. Mills, who works at the Key Bank and is also a professional gardener, says the place



to obscure the behemoth rectangle with trellises, wrought-iron and plants. She crisscrosses a patch of bricks in the brick planter in front of the back of windows. Johnson, a NECA-trained fencer

chief who has worked in various venues out of state — and in Vermont, with **JOHN CASHMAN** and **PERRY CLARK** and as a perennial chef — seems to have learned all the requisite building skills as well.

A Woodstock Paint Company Joins the Guggenheim in a Colorful Venture

BY KEVIN J. KELLEY

Attitudinal Vermont paint company is expanding as a result of a deal it recently made with New York's Guggenheim Museum.

Under the exclusive licensing arrangement, the terms of which were not disclosed, Woodstock-based **FINE PAINTS OF EUROPE** and the Guggenheim are jointly marketing two lines of colors for use in homes and businesses. One consists of 150 paint colors inspired by works in the museum's extensive collection of modern art; the paints re-create the palettes of Cézanne, Van Gogh and Kandinsky, among others. The second includes 50 hues that Guggenheim curators and designers have used in the museum's Frank Lloyd Wright-designed building on Fifth Avenue, which opened in 1959.

"We have chosen Fine Paints of Europe to develop these new collections because of the company's expertise in re-creating even the subtlest nuances of color and because of the quality of the paint itself," says Karen Miyerhoff, the

Guggenheim's marketing director for business development.

The museum was specifically drawn by the company's unique testing system, says **JOHN LARSEN**, founder and president of Fine Paints of Europe. An in-house

color-mixing device developed by the company's techies "enables us to create a formula for producing any color in the world," Larney explains. He's also proud of his painter's pedigree, which is traced to the family-owned paint company in the Netherlands from which Larney sources ingredients.

It was on a trip to Amsterdam in 1987 that Larney experienced an epiphany that led him to a new career after several years in the wine industry. He recalls being stunned by the beauty of a

green-eternal facade that he glimpsed in a restaurant. Larney found out where to get a bucket of that green paint, and he brought it back to his home in the Hudson Valley.

He knew just where to use it: on a kitchen door that his three dogs scratched so much that it had to be repainted once a year. The Dutch paint looked great — so much so that it drew admiring comments from "everyone who visited, from the UPS guys to my bridge partners," Larney relates. The paint also proved so durable that, despite the paper scratching, the door remained unblemished a year later.

Larney figured there would be a big market in the U.S. for this kind of paint. "We live in a country that put a man on

the moon, developed the polar satellite and built supercomputers, but that can't produce paint that lasts more than a few years," he comments.

Fine Paints of Europe was founded in Blooming Grove, NY, not far from Larney's home. Soon, though, he was looking to relocate and acquired with economic-development agencies in Massachusetts, Maine and Vermont about moving the business to one of those states. Larney was persuaded to choose Vermont after getting a call from then-governor **ROMANUS REAGAN**, who made a 40-minute sales pitch.

It proved a smart move. "The power of the Vermont brand — its association with high quality — is such that it's rather hard to have the business located in Woodstock than on Park Avenue [in Manhattan]," Larney says.

The deal with the Guggenheim is having a "dramatic impact" on his business, adds Larney, and could provide some recent payback to his adopted

THE PAINTS RE-CREATE THE PALETTES OF
**CÉZANNE, VAN GOGH
AND KANDINSKY,
AMONG OTHERS.**

DESIGN

plumbing, electricity, carpentry. These were handed after he bought a foreclosed home on North Street just blocks away "It was a mess," he recalls.

Jacobson plans to keep the brick facade on the library but cover the cinder-block walls with metal siding color shades will go on the gables, and the trim will be wrapped in copper. Overall, the exterior will be retro-modern industrial.

Inside, Jacobson continues, there's an open floor plan for the living room and the kitchen.

The latter outfitted with granite and stainless-creators and architectural-grade appliances. His current job at Lowe's helps. Jacobson can get quality materials at a discount. The drop ceiling is coming out, exposing a high, pitched ceiling. There will be three bedrooms and two baths, and an extraordinary den downstairs. The approximate asking price: \$250,000. Jacobson notes he's already had inquiries about the place.

WINDOSKI IS BECOMING MORE OF AN URBAN-LIVING COMMUNITY.

JAKE JACOBSON

"Winooski is becoming more of an urban living community," he surmises.

An urban-minded future resident will not mind, then, the dense, close-piled, the occasional parking, the frontage on a well-traveled street. The building is snug against a driveway that serves the apartment building next door. The back is a concrete plan for rental cars.

But then there are the advantages. This home will be sturdy and unique and have a convenient walkway history. It's relatively affordable option in Chittenden County. It's close to downtown Winooski's shops, restaurants and coffee shop, and near a bus line to Burlington. And, not least, it's just a few blocks' walk from the Winooski Memorial Library.

1 The Winooski Memorial Library is on Chittenden at Chittenden, Winooski, VT.

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GO, PHISH

The be nefits for victims of Tropical Storm Irene just don't stop. And Phish is a good thing because all is not yet righted after the devastating floods that hit Vermont at the end of August.

September 14 benefit at the Champlain Valley Expo continues too, via a live. The photo album provided **CREATIVE HUBST** of Burlington with a grocery concert poster signed by the band members, photos from the show and a handsome steel-gray commemorative T-shirt featuring rubber galoshes all neatly arranged and framed. This is available for one lucky winner of a raffle. The piece is on view at the Shelburne Road store and on its website.

The money goes to the local philanthropic **WATERHEEL FOUNDATION** which in turn is allocated to flood relief, says Creative Hubst co-owner **MADE DOWLING**. Raffle tickets are only \$5 — available at the store or online — and the drawing is Tuesday November 15.

Meanwhile, the store is also offering yet another flood benefit from a hometown enterprise: Shelburne-based **GRUP VERNON**. KVV which also sells beer and burger stacks with that slogan has created a grass-green heavy cotton T-shirt that says "THE VERMONT KVV" in fat, yellow block letters on the front, with "WE JUST ROLL WITH IT" on the back. Fifty percent of profits from the \$25 shirt goes to the Vermont Home Flood Relief Fund; says KVV co-owner **MADE DOWLING** — and the rest to the three Vermont business owners: **KW**, **SEBASTIAN**, which makes the shirts, and **WATERHEEL'S GALLERY** which eyes them. Roll on.

PAMELA POLSTON

1 creativehubstvt.com phish.com/waterheel www.vermontv.com

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a film by Sandra Mahdolkat, Iran, 2000

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STATEofTHEarts

QUICK LIT

Defying the crowds almost as soon as the young-adult genre deeply influenced it is by the Holden Caulfield model. But in

SETH KAMEL'S *The Secret Room*, the young heroine would rather fit into her close-knit, traditional community than stand out. And the author suggests, that's just fine, provided the community can accommodate a few outsiders who question its ways.

The settings: a fictional Northwest kingdom village. Kameel, the author of a previous YA novel, *COINTEGRATION*, is in his recent novel *SHAWNA* as a native who bonds with a more affluent newcomer. Eighth grader Shawna Lee is accustomed to hearty farm fare and heavy farm chores. Many things about her new friend Ther's home perplex her, such as the dirty salad she's served as a main course. But culture clash fades into the background when the two girls discover a hidden room in Ther's basement. Could it have been a stage for the Underground Railroad? In a smart twist, Kameel guards

the adults in the novel as quick to jump to that romantic conclusion than the middle schoolers are. Encouraged by a tough history teacher to ferret out the facts, Shawna and Ther become aversive sleuths.

The revelations that emerge about the secret room aren't stunning (they seldom are in historical research), and Shawna's parallel, more disturbing discovery about her own family is too heavily foreshadowed to surprise.

But the novel's power is in its light touch with mighty subjects. Kameel finds low-key, constructive ways to broach issues that cause real conflict, when "that lander" settles in rural Vermont, such as the comprehension gap between Shawna's church-going family and Ther's nonbeliever one. The author also shows—more gently than James Oliver ever could—that while Shawna's mom's food is delectable and made with love, it's making her fat. The real food revolution the novel suggests will take place in homes across the nation where kids from health-conscious families stop their friends from taking that third cookie. **D**

MARGOT HARRISON

f *The Secret Room* by Seth Kameel
Bogart House, 2013/p315

A Woodstock Paint Company a go

man. With branches in Venice, Berlin, Abu Dhabi and Bilbao, Spain, the business has a global reach, and that has already resulted in several queries from potential customers outside of North America, Lahey says. He expects to bulk up his 10-person workforce in the coming months.

Five Points of Europe aims to combine doing business with Venezuela, as well, Lahey says. He notes that the company supplied paint for 600 emergency windows installed a few years ago in four buildings on the Middlebury College campus.

Well-heeled institutions such as Middlebury, along with moneyed homeowners and successful corporations, account for the company's sales. A gallon of standard house paint from most companies can be bought for \$25 or less; Five Points of Europe charges \$120 for two-thirds of a gallon. "Our paint is pretty pricey," Lahey allows,



"but consider that the paint on a Chevy costs \$400 a gallon." Besides, he notes, his company's paints yield up to 50 percent more coverage per can than traditional U.S. coatings. Most Americans in need of a paint job will probably still head to the hardware store to pick up some Sherwin-Williams or Benjamin Moore, but with the Guggenheim's casher enhancing its upscale allure, Five Points of Europe may be able to widen its market reach. **D**

f fivepointsofeurope.com
guggenheim.org/ffp



Not Getting It

They just don't get it? That's what women were saying almost exactly 20 years ago, when the U.S. Senate endorsed Clarence Thomas' nomination to the Supreme Court. Law professor Anita Hill had come forward with precise and damning details of the nominee's campaign of sexual harassment 10 years before that. Hill told how her boss bragged to her about his penis size and his prowess at anal sex, discussed pornography, money and politics over a Gatorade and asked who had left a cubic hair on his tie.

You couldn't make this stuff up. Yet Thomas' champions interrogated the wildlife had. After his famously anarchy performance, Republican Pennsylvania Sen. Arlen Specter emerged from the hearing room in amazement: "Her credibility is demolished."

Meanwhile, Thomas portrayed Hill as a frustrated, hasty fantasist and himself as a persecuted "happy black," the victim of a racist plot — a "high-tech lynching." At least two other accusers were ready to testify, but Senate Judiciary Committee Chair Joe Biden declined to call them. Many critics hold the Delaware Democrat responsible for Thomas' ascent to the bench.

First none at all, second three faces? It may have seemed that way recently, when one and then — at the writing — two more women revealed they had been sexually harassed by Tex. Gov. George Bush. And the presidential hopeful responded that he, too, was the victim of a half-century hoax.

As in 1991, Cnn's conservative white pals rose up against an imagined left-wing conspiracy incited by the idea of a black conservative (that was before it became a Rick Warren campaign conspiracy). The only difference this time around is that the leggy blond blowhard on the team is Ann Coulter, not Laura Ingraham.

Cain is sicker to Thomas' nothingvillain. But in the context of current politics, this version of history is worse than false, worse than trivial. It's a horror story.

For one thing, 1993 was the beginning of what felt like a rebirth of the women's movement. During the hearings, Americans expressed more sympathy for Thomas than for Hill. But feminists changed the conversation. "They just didn't get it" became a national rallying cry, not only about elected officials but

about men in general, George H.W. Bush felt enough pressure to sign the Civil Rights Act of 1991, which strengthened the enforcement of workplace-discrimination laws, giving plaintiffs the right to trial by jury and damages for emotional distress. Then, in 1992, national elections swept an unprecedented number of hostile congressional candidates—many of them openly homophobic—in office, along with Bill Clinton, who campaigned with the tough, smart, opinionated Hillary by his side.

Today? Sarah Palin and her grizzly innerboobies call themselves feminists — though — (Thanks for ass-kick blessings — Michelle Bachmann remembers the label.)

In response to Obama's health care reform law and new federal rules requiring insurers to cover contraception and other reproductive medicine without copays, congressional anti-choice groups are pushing the Respect for Rights of Conscience Act. The regs already allow religious institutions to opt out, but

the amendment doesn't use the word "abortion," it would equate the termination of a pregnancy with murder, with no exception for rape, incest or protection of the mother's life. Doctors have said it would criminalize most contraception and even miscarriages. But opponents aren't fighting the proposal on the grounds that women have a right to choose their reproductive destinies. They're appealing to "pro-life" voters in hopes that they, too, will find the wording so vague that the amendment could

issue of the journal *Scotologiae*. A new sexual dysfunction has been identified – “female premature orgasm,” defined as climax that occurs with “mild or no stimulation” or “sometimes even before intercourse.” Nothing is said, girls – not even the clinical criterion.

By the same token, a man, Heins in Cincinnati has fallen on his own, or someone else's, sword. Last week, Politicacut, published my caricature of the first secretary's narrative of Cain's adventures at a National Restaurant Association group event. "The women in line at the sources Cain made a suggestion that she felt was a very sexual nature and that 'she perceived that her job was at risk if she didn't do it.' You could hardly ask for a clearer legal definition of sexual harassment."

But Cain's supporters don't seem to care. He is receiving ecstatic ovations and raising money like a house afire. A Washington *Post*-ABC poll released the day after those revelations found that 70 percent of Republicans said the accusations would make no difference in their votes. Fifty-two percent of the respondents viewed the reports of sexual harassment as "not a serious matter."

Judging from everything he's said and done, Cain feels the same. Beyond the potential political fallout, he seems to think that procuring new women to have sex (or electrocuting an innocent) is a joke. Maybe Thomas felt the same way about Hild. Or maybe neither guy noticed what he was doing.

They, and a lot of Americans, still don't get it. (2)

CAIN IS A JESTER TO THOMAS' SEETHING VILLAIN. BUT IN THE CONTEXT OF CURRENT POLITICS, THIS REBORN OF HISTORY IS WORSE THAN FARCE, WORSE THAN TRAGEDY. IT'S A HORROR STORY.

that's not enough for supporters of the RECA, which would exempt any employer, insurer or health care provider from offering "specific items or services ... contrary to ... religious belief or moral convictions." That, since Democrats have pointed out, could mean drug rehab or treatment for gay people with HIV/AIDS.

The Center for Reproductive Rights reports that in the first half of 2003, state legislatures passed more than 30 measures restricting abortion and undermining preventive care and family planning. In Mississippi, a state constitutional amendment defining a person as "every human being from the moment of fertilization, cloning, or the functional equivalent thereof" looks likely to win voters' approval. Alabama

For instance, allow features to be created as persons in categorical lanes.

According to PenskeBentley USA, similar merchandising campaigns are underway in 11 other states.

In case you think this is all pure political correctness — which it is — and women's sexual equality is also well-served. In Egypt, Malaysia's probable successor, Hassan Salah Abu Ismail, is clarifying his view to bring reasonable Islamic law to the country by telling a TV interviewer that, under him, women wearing two-piece bathing suits on the beach would be arrested. Even the OIC movement is keeping a safe distance from actual politics in spite of the will of its members (I described in the last column). We are the 95 Percent!

And she lost it, from the September

Dear Cecil,
I grew up in Alaska and I've heard this story forever, including when I worked on a salmon fishing boat for two summers. It's the claim of a sometimes lethal danger to fishermen posed by a large halibut landed on deck but not yet dead. According to the story, a flopping halibut broke a commercial fisherman's leg in two places, causing him to bleed to death on deck because he was alone and couldn't crawl to the wheelhouse and radio for help. I've landed fairly large halibut; they are hard to kill, apparently due to a small brain and its odd position, and they flop suddenly and unpredictably long after you think they're deceased but I can't find anything definitive about deaths or serious injury to fishermen from landed halibut. Want to wrestle with this one?

Well, it

As sea creatures go, you don't think of halibut as being all that dangerous. Other aquatic denizens, sure. Sharks, barracudas, stingrays, jellyfish, sea urchins, octopuses, squid, moray eels, garrahi, our little friend the corduroy, — these are ones that you'd justly expect to find. The halibut, no. The only weapons you



figure to need with a halibut is a fork and some tarrar sauce. When a halibut confronts its prey, do you think it says, "I am Halibut. Fear me?" No, because fish can't talk. But even if they could, a halibut wouldn't say this, because it knows it's in the power leagues of perceived marine ferocity.

You should fear the halibut just the same, as one would rightly fear anything that's huge, powerfully muscled and prone to thrashing when pulled into your boat. Some halibut weigh more than 800 pounds and have to be killed by lowering them over the board with a derrick. This is best done surreptitiously. If instead you do it on

your reality TV show like *Dash Palin* before the disclosed apex of animal rights activists, you're going to take some heat.

Native Americans, now, they understood halibut. The Tsimshian tribe of the Pacific Northwest has a tale of a monster halibut that ate an entire canoe, along with the prince and two princesses who were aboard. Bored on revenge, a two-man missile team paddled out to face it and also got eaten. However, they succeeded in gutting the fish from the inside before capsize, ultimately resulting in the giant halibut dying too. So, just like the ending of *How to Succeed in Business Without Really Trying*, as for the tragic tale recounted above, it's no fish story. In August 1973 the *Journal Empire* reported that a solitary

Alaska fisherman had indeed been killed by a halibut. Joseph T. Cook, 62, caught a 600-pound specimen near Kuparuk and succeeded in hauling it aboard. In the process, though, the landing fish evidently broke his leg, severing an artery and sending Cook crashing to the deck, cracking three ribs. Though mortally injured, the stubborn fisherman managed to lash himself to the boat's winch to avoid falling overboard. He was later found there when the boat washed ashore — and by God, he still had his fish.

This incident illustrates a stark fact: halibut fishing is dangerous. Commercial fishing in general is one of the riskiest occupations in the country, with a death rate 33 times the average for U.S. workers. Crab and other shellfish are the most dangerous criteria to go after, as fans of the Discovery Channel's "Deadliest Catch" may know — Alaska shell fishermen perish at more than 90 times the U.S. rate.

Sport fishing is less lethal. Nevertheless, harrying rough surface from tarry to some, many recreational from Florida and the south Atlantic, which seemingly term, with angry, bitter fish. For example:

- A Florida teenager suffered serious injuries to her vocal cords after a brand fish attacked her, leaping out of the water and driving an needle-sharp bill into her neck, just missing her carotid artery.

- A Florida sportfisher, diving without a tank, drowned when a golden grouper he shot took off at high speed, snapping the line around his wrist and dragging him to the bottom. His body was found still tethered to the fish.
- Sturgeon leaping from the water have injured yet more Floridians. In 2006, a sturgeon leaped one person overboard and broke the arm of another when it jumped over their boat. According to a news report, it was the sixth sturgeon attack that summer.
- Finally, sport-fishing-boat crewman Ian Card was lucky to escape with his life after being impaled by an 800-pound blue marlin near Bermuda. He was carried overboard when the fish, which had been hooked by a passenger, leaped over the boat, spearing him in mid-flight. Amazingly, Card pushed himself off the marlin's spine and made it to the surface despite a fat-tissue hole in his chest. Rescuers usually cut the marlin loose, for credit of Joseph T. Cook. The Old Man and the Sea, etc. I imagine in my old-school angler's thoughts: "What, you couldn't bring onto the damn fish?"

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WHISKEY TANGO FOXTROT

We just had to ask...

What's up with the Panera and Outdoor Gear Exchange signs?

BY ANDY BROMAGE

Writing This edition of WTF deals with Burlington zoning regulations. If you think you can stay awake, read on.

When the national bakery chain Panera Bread opened a store on Church Street in September, a big illuminated sign was installed prominently above its front door. Meanwhile, next door to the locally owned Outdoor Gear Exchange, the store's hand-carved wooden sign is under a glass canopy — precisely accessible to shoppers passing by.

Seven Days readers may recall the recent ban on the OGE sign provoked this summer when the gear store moved from Cherry Street to the former Old Navy space on Church. Owner Marc Sherman wanted to place the wooden sign — which depicts the Green Mountains over the motto "Clothing and Equipment for an Active Life" — above the glass canopy that fronts the marketplace. He wanted a second oval sign that said "OGE" on the corner tower of the building. Old Navy



had large, lighted signs in exactly those places.

But city planners objected, saying both signs would be "inappropriate and inconsistent" to the building's Gothic, space-age style of architecture. Plus, the city said they would exceed the zoning code's 14-foot height limit for signs on Church Street.

Sherman protested, noting that numerous downtown chain stores — Macy's, Starbucks and Borders — all had signs higher than 14 feet. But he was told those were grandfathered in under a previous version of the zoning ordinance.

"The one local business looking to put their sign above 14 feet is denied," Sherman complained at the time.

And now? Nothing has changed. Above Panera is a glowing sign, 17 feet off the ground, that beacons the hungry inside for beer, claws, granite pellets and Assago bagel breakfast sandwiches. Above OGE is a blank gray facade. Oh, and that smaller wood sign crisscrossed under the canopy.

WTF Was Outdoor Gear Exchange the target of some zoning compromise to accommodate corporate chains

while steering it to smaller, locally owned retailers?

No. Just the victim of Burlington's byzantine zoning rules. The particulars get a little technical.

The Panera sign is what is zoning-speak is called "nonconforming" — that is, it is larger and sits higher off the ground than the current zoning ordinance allows. Old Navy's sign was nonconforming too, but the Panera sign is "less nonconforming" than the one it replaced, in the estimation of city zoning officials. There fore it could be permitted "as a substantially more compliant sign."

The OGE sign was apparently even more nonconforming. Or, in the words of planning and zoning director David White, "The wood sign really doesn't fit the architectural style of the building."

Sherman thought his rustic sign was cool. "It adds character to the street, which we need," he said in June. "It's what defines our downtown as being different than a shopping mall."

But the Development Review Board disagreed and sent Sherman back to the drawing board to come up with a new design — one with "individual character"

letters" that would resemble the Old Navy sign or the Woolworth's sign that graced the facade years ago.

In September, OGE came back with new sign proposals and won approval. How? By designing something more similar to the Panera sign, individual letters, placed at the same height, with the same "bold" backlighting.

"We're really happy with it. They're really happy with it. We're all staying 'kumbaya,'" White reports.

With permits in hand, Sherman says local artist Kari Grier is working with Twin State Signs to get the new sign fabricated and installed within the next few weeks. Though zoning permits was a "hike," Sherman says he is "quite pleased" with the new look and with his interactions with city zoning officials.

Regardless of locally owned or not, I think this is a great example of how two businesses were able to learn from each other's experiences with the city to reach a positive end goal. Sherman says, adding that the original wooden sign will be hanging inside the store.

And did the lack of a visible sign — a store's biggest advertisement — for six months cost Outdoor Gear Exchange business?

"So far, we have been quite pleased with our foot traffic," Sherman says, "even with the minimal signage that we have now."

Oh, and guess where the new sign will be placed?

Above the glass canopy, in the precise spot that planning and zoning previously said was inappropriate. As Sherman said all along: "That facade was actually built for a sign."

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The sun is setting on the Joseph C. McNeil Generating Station in Burlington's Intervale, and houses and street lamps overlooking the plant are starting to light up. Inside, shift supervisor Frank Vignosa sits in a second-floor control room. His job is to make sure those twinkling lights on the hill never go out unexpectedly.

From his vantage point, Vignosa keeps an eye on virtually everything happening at the 46-acre facility. Closed-circuit TV cameras monitor conveyor belts that shovelled tons of wood chips per hour into the furnace. Computer screens show the temperature and pressure levels of superheated steam that drives the massive turbine, as well as the rate of

Just outside the control room, at the foot of a 10-story-tall boiler, plant manager John Irving thanks to be heard over the deafening roar of the furnace and the 183-ton turbine generator that rumbles the floor beneath it.

"We're the only major generating source in the lost pocket of Vermont," he yells, referring to Chittenden County, Vermont's biggest energy user. "So when there's a big storm, like the hurricane or the ice storm...we're the ones who are going to keep the lights on at the hospital and the city, not Vermont Yankee." During the Northeast blackout of 2003, for example, it was McNeil that kept Burlington lit while most of New England was dark.

says Wright gave her just five minutes' heads-up before announcing the plan, the counterpart of his maternal dad, on October 16.

What was the reaction of BED's 30 union members?

"Shock and awe," says Jeffrey Winette, business manager at the International Brotherhood of Electrical Workers Local 200. "It seems foolish to sell it...it's not like they're getting money from the police department or the fire department." Winette is alluding to the \$2 million in PLEOT, or payments in lieu of taxes, Burlington receives each year from BED and McNeil.

The Queen City has many jewels in its crown. Church Street, the Intervale

"sewered nation" is required for much-needed repairs to the Burlington Bike Path, a major tourist draw for the city as well as long-overdue upgrades and improvements to Burlington public schools.

Wright's proposal certainly sparked a reaction. Three of the four Democratic challengers lambasted the idea, calling it "totally half-baked" (Tim Ashe), "ill informed" (Oliver Kornschield) and "financial misprudence" (Jason Loebke). Progressive Mayor Rob Kirk called it "shortsighted and irresponsible." Only Mrs. Weinberger seemed willing to consider such a "highly unpleasant option" as a way of digging Burlington out of its fiscal hole.

POWER IN PLAY

The risks and rewards of privatizing Burlington Electric

BY KEN PICARD



going grating up the smokestack — "all the important stuff," he says.

One crucial number in the room is found on a clipboard hanging on the wall behind Vignosa. It contains McNeil's marching orders from ISO New England, which manages the entire region's wholesale energy market. On this particular day, it indicates McNeil will run at 50 megawatts, enough juice to keep the entire city of Burlington humming on a typical summer day.

But only 25 megawatts of that power will go to Burlington Electric Department, Vermont's largest municipal utility, which owns 50 percent of McNeil. The rest is fed into the power grid and consumed by McNeil's other owners: Green Mountain Power, Central Vermont Public Service and the Vermont Public Power Supply Authority — the last a conglomerate of 12 smaller utilities around the state.

Irving has been at the plant since it was on the drawing board — literally. A mechanical engineer, he worked at the Boston firm that designed McNeil and joined BED while the facility was still under construction. It opened in 1984 and is still one of the world's largest wood-fired power plants.

"I came here as a part of the fact that it was municipally owned," says Irving, admitting he was skeptical a city department could run the plant as efficiently as private industry could. "But right now, I think it's the best utility in the state of Vermont to work for on levels in my mind. They just have their priorities straight."

Little wonder that many of BED's 125 employees were disappointed last month when Republican mayoral candidate Kurt Wright proposed selling the utility, including its 50-percent stake in McNeil. BED General Manager Barb Gilman

and the Burlington Bike Path, to name a few, but as Burlington municipal departments go, it would be hardly identically one that shines as brightly as BED. Indeed, as Wright often points out, it's BED's efficiency, profitability and commitment to green energy that would make it such an attractive asset to prospective buyers. So why does he want to sell it?

"I don't want to sell it," he stresses. "I'm not going to run down there and throw a for sale sign on the front lawn of BED. I'll get elected," Wright explains. "It's because of the financial conditions we're in that it's necessary to consider something like this."

That "financial condition" includes Burlington Telecom's \$10 million debt, an unkindred pension-fund obligation of about \$14 million and nearly \$30 million owed on the parking garage at Burlington International Airport. Wright also points out that another

But Wright remains undecided. "The campaign platitudes that people could get by on in other times and in other campaigns won't work this time," he says. "We have to start moving in the direction of solving problems in Burlington. And we can't have any sacred cows taken off the table."

For now, it won't be. Regardless of which Democrat won the caucus, on Sunday, November 13, the proposed sale of BED will remain an issue throughout the mayor's race — and possibly beyond.

Could an investor-owned utility run BED as efficiently as its currently operated, with the same commitment to renewable energy as BED? Wright certainly thinks so. He suggests that California-based GMR, one of the state's largest utilities, is the most obvious bidder. GMR is a known commodity

a well-managed Vermont company with an environmental ethos similar to Burlington's And, with the financial muscle of its Canadian parent, Gas Mtrix, it could pull off such a hefty purchase, Wright suggests, possibly offering rates even better than BED's.

The problem is, GMP President and CEO May Powell says she's not interested — at least for now. In light of GMP's ongoing merger with CVPS, as well as the Kingston Community Wind project near under construction on Lowell Mountain, "We don't have any appetite to be pursuing other transactions" at this time, she reports.

Could that position change in three to five years?



As for this: GMP general manager

"We'd be happy to talk to folks, if there was that huge groundswell of interest," Powell says. "But candidly, our view has always been that Burlington takes great pride in its municipal utility." Furthermore, few in the utility industry expect Borneo Senitex, Vermont's second-largest and former Burlington mayor, to let a publicly owned utility in his own back yard get privatized without a fight.

Nevertheless, other utilities, including ones from outside Vermont, may be interested and would increasingly need to have operations that could Burlington, as GMP does. In fact, BED and Stone Electric once considered a merger.

Before Burlingtonians can decide what to do with BED — any such sale would be determined by a citywide vote — they first need to understand the difference between a municipally owned utility, or "muni," and an investor-owned

utility, or "IOU." Grimes, a former state legislator who's been at BED since March 1995 is pleased to explain. She has a reputation as a politically astute, no-nonsense boss who can be gentle but tough — like a soccer between your grandmother and a parole officer. Sporting a hard hat and high boots, Grimes offers a spicy analogy to make her point.

A gyrocopter and an auto mechanic are taking a class in advanced car repair, she offers. Tinkled with repairing a transmission, both do it equally well. But when the gyrocopter gets a higher grade on the test, the mechanic complains. At the instructor explains, "The gyrocopter did the entire job through the muffler."

RIGHT NOW, I THINK BED IS THE BEST UTILITY IN THE STATE OF VERMONT TO WORK FOR, NO DOUBT IN MY MIND. THEY JUST HAVE THEIR PRIORITIES STRAIGHT.

**JOHN IRVING,
MEMBER, PLANT MANAGER
BURLINGTON ELECTRIC
DEPARTMENT**

BED, Grimes says, does all its business "through the muffler." That is, a muni is constrained by much tighter scrutiny and greater transparency than private utilities. Every vital, report and financial statement is subject to open-record requests.

"Trust me," she says, "Investor-owned utilities do not have their board meetings televised on Channel 10."

Consider the process of getting a rate increase approved. When investor-owned CVPS wants to charge more for power, company executives put together a proposal and have their attorneys plead their case before the Vermont Public Service Board.

The process is more complicated for BED. First, Grimes must go before and ask approval from the Burlington Electric Commission, a five-member citizen panel appointed by the city council to represent ratepayers. If the

commission OKs the rate hike, the proposal moves on to the former commission, which can either recommend it to the full city council or reject it. Only after the entire city council OKs it can the rate increase go before the PSB for final approval. At any point, Grimes says, commissioners, citizens or city council can try to scuttle the deal.

Speaker Newman, who currently chairs the Burlington Electric Commission, says most Burlingtonians probably don't realize how much sap they have over their own power supply Deryl Stancore, BED's chief financial officer, sits down with commissioners every month to review the finances. An independent accounting firm, KPMID,

and the price you would accept to sell it.

Wright has also said that any prospective buyer must guarantee that customer rates are "comparable to" BED's. Two Vermont utility executives, both of whom asked not to be identified for this story, suggest that Burlington customers probably could pay lower rates if BED were sold to an IOU. For example, GMP and CVPS, both investor owned, charge lower residential rates than BED. In fact, those executives note that BED has some of the highest rates in the state.

What would enable BED to charge best? Economies of scale. A corporate parent would likely reduce BED's overhead by getting rid of management



John Irving

audits BED once a year and delivers its findings directly to the commissioners, not BED management.

"It's a great model to look at for citizen government," Newman says. "In the end, Burlington citizens get to decide exactly what happens."

How much could these citizens get for BED? Wright estimates the utility's book value, after all outstanding debts are paid off, at somewhere between \$50 million and \$100 million. And, as he puts it, there would be no "low sale" of the utility.

Grimes puts the figure closer to \$50 million to \$55 million. "Not that we'd ever sell it for that, of course," Grimes emphasizes, suggesting its book value would only be a starting point in the negotiation. She likens the discrepancy between her figures and Wright's to the difference between what the city treasurer says your house is worth

positions and consolidating operations. Presumably, an IOU would also have an easier time financing deals. Borrowing money has gotten tougher for BED since January, when Moody's downgraded Burlington's credit rating.

Grimes counters that the cost per kilowatt-hour is a less important figure than the typical bill paid by the average residential customer. By that measure, she argues, Burlington residents pay some of the lowest utility bills in the state — lower than both CVPS and GMP, according to figures from the Department of Public Service. Why? Because BED has spent the last 20 years investing heavily in efficiency, allowing its customers to use less energy.

Back in 1990, Burlington voters approved an \$11.3 million energy-efficiency bond, much of which was spent in the public schools. BED ratepayers

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Power in Play 4/27

financed those improvements, but the investment has more than paid for itself. Overall, electricity usage in 2009 was only 2 percent higher than it was in 1999. In fact, BED's overall investment in efficiency saved Burlington customers more than \$104 million in 2009 alone, according to data from the Burlington Electric Commission.

Supporters of public power like to point out another thing about BED: Its "value" extends beyond what it saves residents in dollars and cents. In 1993, the Burlington Electric Commission and city council voted unanimously to consider a proposal by Hyland-Quibler to sell the city low-cost power.

of indigenous people, even if it meant higher energy bills. As Heiler puts it, "There was a reservoir of trust in BED because they're local... But if you're not a monk, you don't get to make those decisions."

A similar vote occurred in 2004 when the Burlington Electric Commission expressed concern that the city was too heavily invested in the Vermont Yankee nuclear plant in Vernon. At the time, Vermont Yankee made up 40 percent of BED's total energy portfolio, and every time the plant shut down unexpectedly, Grimes says BED was "going through the roof" on the spot-energy market to make up the shortfall.

With voter approval, Grimes was allowed to negotiate BED out of its nuclear contract. Today, more than half of



**COULD AN
INVESTOR-
OWNED UTILITY
RUN BED AS
EFFICIENTLY AS
IT'S CURRENTLY
OPERATED,
WITH THE SAME
COMMITMENT
TO RENEWABLE
ENERGY AS BED?**

Doug Heiler, who chaired the Burlington Electric Commission from 1996 to 2003, recalls the public debate over the proposed Hyland-Quibler contract, which was focused on the distribution impact the hydroelectric dams, known as the Great Whale Megaproject, would have on thousands of native Carle and Islet people in northern Quebec. Matthew Coon Come, grand chief of the Cree, addressed the council in person in order to drive that point home.

In October 1994, Burlingtonians rejected the Hydro-Quebec deal by a vote of 58 to 42 percent. Although Burlington's share of the contract — 15 megawatts — was just a small fraction of the 120-megawatt deal with 17 Vermont utilities, the vote was a symbolic victory. Burlingtonians rejected a project that would disrupt the lives of thousands

BED's energy load comes from renewable sources, including hydro, solar and wind. In fact, the Burlington Electric Commission has since directed BED to commit to a 100 percent renewable portfolio by 2020, a goal Grimes fondly believes will be achieved.

And BED is well positioned to add more local, renewable energy to its mix. In 2014, Grimes notes, BED's debt on the McNeil plant will be fully paid off, freeing up resources for new investments. BED also has the right of first refusal to buy back the Winooski Hydroelectric Project, the 74-megawatt generator on the Winooski River.

"Are we going to treat this like the Connecticut River dam?" Grimes asks, referring to former governor Jim Douglas' decision to pass on a similar option. "Opportunities like this don't



On the edge of Jay Peak

Happy Trails

Hiking the Long Trail before the snow flies

BY BRIAN MOHR

OUTDOORS

Couldn't we climb it? Please, come on up!

That's the money guy wife, Emily Johnson, and I gave, when her sister, Leah Johnson, and Leah's son, Richard Farney, asked us to join them for the first few days of their open-ended hiking journey south. We hadn't seen Leah and Richard for months, and winter was fast approaching, making this trek on the Long Trail impossible to turn down.

We headed out on a crisp, late-September morning. Arriving at Journey's End — the northern terminus of the trail — we were quickly reminded of how delicate Vermonters are to have one of the world's greatest backcountry trail systems. Just 30 minutes into this adventure, we felt deeply immersed in the rugged wilds of the Green Mountains; our world was all towering trees, rocky ledges, moss-covered boulders and fire-filled grooves.

At a scenic overlook along the U.S./Cdn border, we sliced up smoked bluefish and rye bread — fuel for a big day ahead — and glanced at our trusty map. It was published by the Green Mountains Club, whose volunteers and staff have been the primary stewards of the 273-mile Long Trail since 1930. The corridor now boasts a great number of shelters, signs, bridges and side trails along the way.

Heading south that first day, we were distracted by numerous awe-inspiring mountain vistas

that we rarely got to see. Pushing on, we gained up several steep sections, springing for an overnight bivy on the summit of Jay Peak. We reached our destination under the subtle glow of dusk.

Not long after a starlit descent, the whippers of wind pelted us into a pleasant night of sleep on the mountain. At sunrise, we awoke in a cloud bank and then drifted off again. A short while later we finally woke to rays of the rising sun streaking through the clouds. Big Jay, just south of Jay Peak, appeared to be floating in midair. We had a round of hot drinks, packed up and moved on.

South of Jay Peak and the comfortable Jay Camp shelter, where we stopped for water and breakfast, the Long Trail finds its groove in the upper-elevation hardwood forest that defines much of the corridor. Being among the aging trees, with a kaleidoscope of color overhead and the elaborate roots of the yellow birch underfoot, we felt as if we were traveling through the storybook fantasies of our childhoods. Mushrooms clung to nearly anything rising. Late-season flowers dotted the forest floor. Signs of deer and moose were abundant. Ravens and hawks soared overhead.

Richards Mountain was our last high point — and a great spot for lunch — before we descended down the trail for several miles toward Hazen's North Camp and a fire



On the Long Trail



Dinner time

northern view. At the cabin, we met a friendly couple who were also heading north. They were taking the more approach of taking the entire length of the Long Trail as one straight push, and had on hand all their food for the trip. Their packs weighed twice as much as ours, but, they noted, got lighter with every mile.

During some good laughs and a few rounds of doggie soup, our evening. We didn't talk about the fact that, the following day, we would part company with Leah and Richard and our trail on the trail — for now. As there was limited space in the cabin, Leah and I left our fellow hikers to it, and we fell asleep under the protective covering of our trusty moose, with a blanket of a mountain view.

It was my birthday the next day, and waking to the sounds and smells of a light morning rain was a true gift. Within minutes the rain had passed, and we heard some of life in the cabin. The forest was dripping, the foliage glistening, someone passed me a hot chili mochi.

It's hard to beat life on the Long Trail. ☺



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Murders, He Wrote

Theater review: *The Pillowman*

BY ERIC ISKILSEN

Since he burst onto the theater scene in 1996, Irish playwright Martin McDonagh has earned a reputation for darkly comic fare with a violent streak. It would be reasonable to assume, then, that a theater company that adds puppets to his lively (arguably) play *The Pillowman* might be trying to lighten things up a bit. And this assumption would be dead wrong.

The puppets in the *Shaw's* production of *The Pillowman*, now running at the Black Box Theater at Main Street Landing, aptly depict the darkness in McDonagh's play. In the process, the show directed "for mature audiences only" by Tara Lee Doran, challenges assumptions about what puppets can accomplish in the hands of a fearless cast and crew.

The Pillowman begins with its protagonist, a fiction writer named Katurian (Josh Jurk), in the midst of an interrogation at the hands of a detective (Cl. Richard Ames) and a policeman (Andrew Bartlett) in an unnamed totalitarian state. It seems that some of Katurian's more violent yarns resurface recent crimes — child suicides, in particular — closely enough to have stirred the authorities. Katurian claims he's innocent. The cops don't buy it.

Unlike in other *Shaw's* productions, in which puppets play the major roles, in *The Pillowman* they appear as a kind of visual aid to the stories Katurian narrates for his interrogators. The puppets enter and exit the stage, or are projected as silhouettes, as if fragments of his imagination, acting out the tale's grisly events. Puppet designer Kevin Chisholm's limited creations — some what crudely rendered, fustian figures — are well cast in the role. Their black segments bring another degree of coldness to the men who interrogate, amplifying the horror described in Katurian's words. Meghan Dowdell's shadow puppets

add a touch of refinement to the narrative scene as well as enhancing the ghastly effect. Adam Cooper Wood's sound design amplifies the spectacle as subtle discordant melodies and tones.

What makes puppetry such a bold artistic stroke in *The Pillowman* — what puppets bring to the play that live actors could not — is a metaphorical dimension. The question of what drives people to do what we do permeates this performance, as which small characters are controlled by invisible agents (cloaked in black against a black stage and curtain). Doomed by their tale's sinister plot and thrust at cruelty by the hands that hold them, the puppets seemed an important theme about the

Impact of past traumas on present thoughts and behavior. The anonymous *Pillowman* himself — a knowing creature who looks like a jack-in-the-box clown as such — addresses the cycles of violence and despair that, in this play, are the very definition of a human life.

If trauma is the underlying problem in this play, then storytelling is the solution. Katurian's fiction can be transcendently

believed that they apply a liberating sort of experience that unspools them. Critics have compared *The Pillowman* to the works of Kafka, Dostoevsky, Harold Pinter and the Gogol brothers. While this may be an accurate appraisal of McDonagh's play, it underestimates the bleakness of Katurian's vision. Think Neil LaBute meets Neil Gaiman to channel Edgar Allan Poe on a very bad day. Think innocent little kids forced to wear barbed wire crowns or tricked to look the other way while their fathers are chopped off. Such stories are both Katurian's mastery in an indecipherable world and his way of riding against it. Yet, as Doran plays him, he's not an especially gloomy figure. Yes, he's on the brink of hell, but not yet out of balance. Though many of his stories are gruesome, he seems proud of his

THE SHOW
CHALLENGES
ASSUMPTIONS
ABOUT WHAT PUPPETS
CAN ACCOMPLISH
IN THE HANDS OF
A FEARLESS CAST
AND CREW.



Andrew Foster, Josh Boone and Joshua Boone in *The Pillars of the Community*

on friendship. When pressed on his preference for cut-out themes, he insists, "This isn't ending in any way in life."

Katzen's approach, as here, is a decent counter-writing to conspiracy with a police investigation. As he comes to realize he's the chief suspect, Jarvis is called on to strike a range of emotional notes — from content to confused to

THEATER

frightened to enraged. He shoulders his emotional will, offering haplessness played with very humor that gives the play some of its rare moments of levity.

As Katzen's mentally challenged brother, Michel, Jordan Goldstein cracks us with enthusiasm and childlike needs. He and Jarvis lose the leaders of some of the play's weaker scenes, which lack the quick-witted, rapid-fire dialogue of the interrogation. Goldstein is credible in this part — and he and Jarvis enjoy good chemistry — but is conspicuously lacking in sweetness. This rubs both Michel and Katzen's of sympathy as points on the play when it might have been dramatically useful.

As the lead investigator, Tapscott, Anne is cool and confident in inverse proportion to Katzen's unswerving. He's the indifferent functionary who tempts the dissolving of a broken system in five short, tight, what he can't fix. Tapscott's vision is not so pandered as Katzen's but it's cynical enough to leave every other line of his dialogue with biting range. Anne's sharp

timing and understated acting yield a solid all-around performance.

As Tapscott's investigator, Ariel, Andrew Fosterfield plays the openly painful part of the crime-fighting team.

The contrast with Anne is visceral, and Fosterfield is convincing as the leader about to blow a gasket. He may hold that particular note too long in spots, but he shows greater range in more nuanced emotional moments as the play.

Emotional complexities are part of what make *The Pillars* a compelling play — but probably not the largest part. Katzen's emotional journey as a best friend in the machinery of the state is interesting, but what really commands attention is the sheer weariness and darkness of McDonough's vision. The story here, and the stories within the story, lie inside and heavily with their usual emptiness. This production serves the material well, taking an innovative approach and delivering *devouring* with a fresh, frightening edge. **B**

B The *Pillars* were written by Martin McDonough, directed by Tim Lee Davis, produced by Kevin Christopher and Josh Wilson for the Sanku & Paris Production Company (also see *Theater at New Street* later in Burlington). November 10 through 12 at 7:30 p.m. and November 12 and 13 at 2 p.m. \$20. burlington.org/sankuandparisproductionco.org

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Water Works

Video artist Molly Davies creates motion paintings

BY MEGAN JAMES

In another life, Vermont artist Molly Davies says, she could have been a painter of Indian beavers. There was one big problem: "I couldn't paint," she says. "I cared about it so much, I couldn't bear to do it poorly."

So Davies taught herself to "paint" with a more direct, creating abstractions in motion from the shapes, colors and textures of the world around her. A few of her meditative video installations are on view at Burlington's Amy E. Turant Gallery through the end of the year.

Davies, 68, has collaborated with some of her generation's artistic superstars, including the composers David Tudor and John Cage and choreographers Steve Paxton and William Forsythe, as well as her partner, the choreographer Billy Mooley — Davies contributed video components to Mooley's "Critical Stage," the multimedia performance event that has filled Morrisville's River Arts the last two September.

Davies' Turant Gallery exhibit, which features studied video montages, like talk and a projected waterfall installation, marks the first time gallery manager Nancy Abbott-Bourgeois has shown three-dimensional work. "It's unusual," she says of the show. Still, despite the videos' painterly quality, they're best to view in as you would a short film. Abbott-Bourgeois encourages people to take a seat in front of "Swimming," a video from 1999 featuring Mooley dancing underwater in a blue, brown jumpsuit. "You stand here and, after two minutes, you want to leave," she says. "And then you sit and you go into the zone. You can't stop watching."

She's right. The longer you watch, the more it begins to look as if Mooley were in the midst of a painting made up of subtle shifting purples, greens, blues and whites. As Davies changes perspective, the light sways and flares around the dancer, who seems as if she never has to breathe, thanks to Davies' careful angles. Mooley keeps her eyes open, and when the camera catches her hand-on, she smiles, the sun on her behind her. In "Blue Sonnets," which links to an art from Vermont's Jeffery La Rosehouse (The Silverfish), Davies points her camera through the underwater viewing window of a public pool. A



Molly Davies

girl in a floral swimsuit is spinning, oblivious to everyone around her. When a boy dunks a cannonball crashes through the water beside her, the golfers appearing. When another boy, wearing goggles and a Speedo, swims right up to her and punches her in the gut, she regains her balance and keeps on spinning.

"There was just something about those kids," Davies says. They didn't know she was filming them, and Davies wasn't even exactly what she was looking for, content-wise, she explains. The challenge: she set out for herself? Resist the urge to move the camera, and see what happens within the frame. She was delighted to catch the "gorgeous, long-legged girl who was completely lost in that moment of childish self-absorption," she says. "The tender human qualities are what make that piece."

On a recent afternoon, Davies is hiking up a steep, wooded path on her 600-acre Northeast Kingdom farm. Wearing a vest over a plaid flannel shirt and a worn-in blue baseball cap and around her neck, she looks a little more farmer than filmmaker. These days, in addition to her artistic projects, Davies is engaged in a different kind of



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collaboration. She's been working with a young couple to transform what was once a conventional dairy into a sustainable organic farm.

Davies, who lives in Stowe, bought Chandler Pond Farm in South Wheelock 10 years ago planning to go into business with the farmer who would live there and work the land. She found Bob and Tamara Martin a couple of years ago.

"The two things that interest me are making art and making food," says Davies. The artist grew up on a farm — the speedier childhood in the New York City area — but her mother came from a family of Massachusetts dairy farmers.

Davies was in college when she decided she wanted to be a painter, during her first trip to Europe with her parents. She was enthralled with Botticelli's "Primavera" and "The Birth of Venus" and stunned by Michelangelo's "David."

Back home, Davies made regular visits to the art museums in New York City. "If anyone wanted to know how the modern wing of the Metropolitan Museum of Art was hung in the 1960s, they should come to me," she says. "I could rebang the whole floor."

When Davies was 16, she traveled to an artist colony on Spain's Costa Brava to study for her parents' friends. That's where she met Jackie Matino, the granddaughter of Henri Matisse and co-recipient of the 1990 MacArthur "Genius" (the fabulous woman with long red hair) says Davies of Jackie Matino, who was on her last evening at the time. "She spoke every European language perfectly." And she was an artist in her own right.

They became good friends, and Davies introduced Davies to Tador, Cage and other artists with whom she would later collaborate. But by the time Davies was 21, she had given up on

painting. Her dad had given her a Super 8 camera, and she really fell in love with it.

In the early '90s, Davies, Matino and Tador traveled together to the Bahamas, where they collaborated on a piece they called "Sea Tails." Davies filmed Matino's brightly colored line tale underwater, while Tador collected seashells to compose the score. The resulting installation, which features three different videos on six screens, is part of the Tanager Gallery show — as are the original films, now suspended from the ceiling and hanging in the windows.

The footage is mesmerizing — if you're patient. Some lines look like tangled octopus, others like serpents or octopus tentacles reaching, breaking and bending in the water. Occasionally a wide, dark tail passes over the screen like an oil spill.

Tador's score is made up of rattling and gurgling sounds. Davies says the composer put little microphones in baby-food jars, which he lowered into the water. This white crunching sound? It's shrimp nibbling on the side of the boat.

Above all, Davies believes in collaboration. In two big placards at the exhibit, she doesn't just acknowledge the other artists; she gives a shout-out to Stefan Jordan for his lighting and Philip Kay for the installation of the work. "Filmmaking is collaboration by nature," declares Davies. But even practice is "a true artistic collaboration with the people they admire," she says. "Nobody does it alone." ☺

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Every March, South by Southwest turns Austin, Texas, into a musical ground zero. The 10-day conference is the single-largest music-industry event in the world, presenting thousands of bands to tens of thousands of live, strum, strum, and record-label execs. But SXSW doesn't always show the cultural phenomenon or corporate bent that has become a new Kim, Outside Industry. The story of SXSW, by Austin-based filmmaker and journalist Alan Berg, explores the roots of the festival and its transformation from a small, grassroots showcase for regional bands into the world's greatest music craze. The film, which debuted at the year's SXSW, will screen at the RCA Center in Burlington this Friday as part of Big Heavy World's Indie-Con music conference.

"We had this music scene down here and talented folks we were on [Austin]," says Berg in a recent phone conversation explaining the origins of SXSW and the music scene in Austin at the time. He says the festival was born of necessity.

"Bands came from New York or L.A. or even Nashville were an exotic breed," he explains. "We had to figure out how to connect bands to somebody who could actually make a difference."

Roland Swenson, who cofounded SXSW with Louis V. Meyer, is generally regarded as the event's godfather. While working

Take It Outside

A new film screening in
Burlington documents
the rise of South
By Southwest
Alan Berg

BY DAN BOLLES

By the Austin Chronicle newspaper in 1986, he attended the New Music Seminar, a music conference in New York City, as a representative for an Austin band he was managing. A chance encounter with an industry exec in an elevator landed his group a showcase gig at the conference. It also planted the seed for what would become South by Southwest.

According to Berg, Swenson had tried to convince the NRJL to sponsor a version of the seminar in Austin. But after sitting wheels in motion, the NRJL balked. Undeterred, Swenson and a small group of friends and associates decided to forge ahead anyway.

The first SXSW in 1987 drew 700 people — a far cry from the crowds at the conference now, but it was enough.

"It was a hit," says Berg. "It was just one of those accidents. Austin is a place of a magical place."

But the early success of SXSW runs deeper than pleasant weather. Austin is a college town, home to the University of Texas. Before SXSW, the nightclubs that line 6th Street would get empty during spring break. Swenson approached the clubs with his idea, proposing to book the venue while students were away. SXSW would keep revenue from the gigs, the clubs would keep liquor sales. The club agreed.



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Alan Berg

PHOTO BY ALAN BERG

Berg says the centralized location of venues was a hit with industry scouts who were used to operating from in NYC. And there were other advantages, too.

"Shower Rock beer was a back down here," quips Berg. "Whereas in New York it's, like, 10."

Berg notes that Austin in the late 1980s and early '90s was a very different place than the "live music capital of the world." It has since become. Back then, the city was a low-cost haven for musicians and artists with a reputation for bohemian eccentricity in largely conservative Texas. But in Austin became one of the country's fastest growing cities, and the festival's popularity grew, more bands wound in.

"It's a circle," explains Berg. "You got more bands that want to come, so you need to find more clubs to put them in. Then more people come. It perpetuates itself."

In the early 1990s, SXSW organizers attempted to turn the circuit they'd created and limited the size of the conference.

"It's sort of laughable now, but at the time they thought 500 bands were just too many," says Berg.

The plan backfired: Attendance dropped and, with it, revenue.

SXSW had its identity crisis on its hands. Was the festival still a showcase for under-the-radar, unsigned bands? Or was it march toward the mainstream marketplace?

The philosophical confusion played out between the festival's cofounders. Meyers advocated for keeping SXSW small. In those early days, a jury selected the bands that would play at the fest, having its decision on artists more close. But as the event grew and the stakes increased, he's begun yielding more influence on those decisions.

"They'd say, 'We'll bring in Iggy Pop, but you have to accept bands X, Y and Z,'" Berg explains.

Meyers argued that the opportunity to bring in major acts essentially for free outweighed the compromise of artistic integrity. Meyers felt they were backing uplabel interests and destroying any society SXSW still had.

"Lovers felt that instead of artists merit being the sole decider on who gets in, they were letting economics be a trigger, as well," Berg explains. "But what's worse was that music is subjective, and who were they to play God? They both have valid viewpoints. But in the end, I sided with Berg."

That schism is central to Berg's film and to the changes to SXSW that followed. But the filmmaker says he was careful not to take sides in the argument.

"We explore that, but we try to let people judge for themselves," he says.

Still, Berg says the sheer magnitude of what South by Southwest has become is shocking.

"I hadn't really kept up with the festival," he admits. Berg has lived in Austin off and on since 1981 and settled there for good in 1994. While he was away that SXSW was growing, he says he didn't understand how much until he began filming for Outside Industry. "I blew me away at how big and how fast it's about."

Attracted by the festival's size, major corporate sponsors have, perhaps inevitably, gotten in on the act. These sponsors—large, massive—the festival's mainstream popularity which leads to more corporate sponsorship, and more.

"You look at it and wonder where is a Pepsi stage? A Pepsi stage. Corporates are making our entire buildings and making them out with their own stages. It's so shame as performers," Berg says of corporations that sponsor massive, unfiltered, showcases with headlines such as Kanye West during SXSW. "They don't do anything to help the festival. And that's the only."

But Berg doesn't see the corporate influence on SXSW diminishing anyone else. If anything, he views commercialism at SXSW as an increasingly necessary evil.

"It used to be that the worst thing you could accuse a band of being was a sellout, of doing something corporate," he says. "Now, that, man, [commercialism] are the only way half these [bands] can survive... It means compromise. But Mountain Dew, Red Bull, they have that much more say at South by Southwest. And if it helps an artist out, is it really a bad thing?" ☐

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Outside Industry: The story of SXSW survives at the RCA Center this Friday November 11 followed by a Q&A session with Adam Berg and live music from Lawrence Welles and Dan Miller to Chris Canning, The Roots, and Sheryl Crowe at 8 PM. Big Heavy Metals Institute takes place Friday November 11 and Saturday November 12 at various locations around Burlington.

burlingtonpostopinion.com, myburlington.com

The Spirits That Move Them

A new wave of artisans is distilling Vermont's landscape

BY CORIN HIRSCH

The invisible but pungent vapors that swirl through the Caldeona Spirits & Winery distillery in Hardwick are most intense in the loft, where clear alcohol spins through a glass coil and drips into a jar. As it swirls, head distiller Duncan Holaday appears on the two small sample drawers at different times from this bench. "By now," he says with a smile,

Each sip of fresh vodka passes over my tongue like liquid embers. Our sample provides the sides of the mouth; the other has more depth, but also a hint of beguiling sweetness. These are the

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DUNCAN HOLADAY

first and second "cuts," or the samples that distillers decant in their quest to capture the purest alcohol from a distillation. Caldeona Spirits owner Todd Hurdle describes this process as the heart of distilling. "The alchemy, the beauty of it all, is where to make the cut," he says, or the break between the sharper and purer alcohols.

The beauty also lies in the base of his Rare R&E Vodka (and its cousin, Rare R&E Gin), Vermont honey which is fermented and then distilled until its vapors swirl up the glass fractionating column, lit



Joe Flowers/Epoch and Duncan Holaday

cold plates, condense and are collected in jars.

The first alcohols to rise during this process, such as methanol, are lighter and sharper tasting; distillers monitor when these vapors shift to the "heart of the run," or the pure ethanol with salt hints of the honey base. Clarity, flavor and temperature all help determine where to make this cut — or, as Caldeona Spirits general manager and co-distiller Joe Russell describes it, to recognize the moment when the spirits change "from not polish remover to vodka."

Hurdle, Holaday and Russell are participants in a modern distilling revival in Vermont, blending the fruit, flowers and other products of the local landscape with their own imaginations. Brandy made from local apples; a cocktail from elderberry flowers, rasp, vodka and liquor-free maple sap. Soon there will also be whiskey made from local corn.

Fourteen states now hold distilling licenses in Vermont, many of them so new that companies such as Stone's Green Mountain Distillers and Quebec's Vermont Spirits Distilling Co. — founded in 2002 and 1998, respectively — are veterans by comparison. Some distillers are enticed by a certain proof product and a bonnet market for local goods; others, including Hurdle and Holaday, are also guided by a long-held passion for harnessing the local landscape and capturing it in a bottle.

Despite its apparent novelty, batch distilling is not new here. In the early 19th century, Vermont was dotted with breweries and micro-distilleries, but these were eventually shuttered in the favor of the state's temperance movement — Vermont banned alcohol in 1853, long before federal Prohibition. Though alcohol was legalized again in 1933, temperance still cast a long shadow on the state, and distilling took decades to appear again.

Hurdle had little inkling that he would one day make spirits when he began producing and selling raw honey in the 1970s. Coincidentally, the land in Morrisville where he first kept bees, which straddles the Quebec border,

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The Spirits That Move Them

had been the site of the Prohibition-era speakeasy Backus & Flood, where Vermonters could get around the Canadian side of the bar.

Over the years, Hurdle and his colleagues added people and business to their product line. Eventually, though, they gave twenty three acres to friends, and three years ago launched a winery on the banks of the Lamoille River in Hardwick. They now use the honey their friends produce for a line of agglutinated wines and spirits.

Any starch can be converted into a spirit, but not many distillers have thought to use honey. Hurdle believed that it would render a superior spirit, soft and round. With his sandy hair and heavy-lidded eyes, Hurdle looks as if he's taken on the bar of his lifetime passion. Last year, he hired distilling veteran Haskins to design and build one of his customarily proffered stills. As it took shape, the pie began tinkering with huckles of honey-based vodka and gin, as well as a whiskey.

Hurdle and Haskins gradually uncovered the mysteries of honey's fermentation. They learned, for example, that "honey likes to ferment a little colder," as Hurdle, who joined the company last year, observes — and a colder ferment takes longer. Three weeks across steel, once distilled, it yields a beguiling, slightly sweet and baroque spirit. "The vodka has a very complex profile of flavors that the bees give to it," says Haskins.

If there's a pioneer among Vermont's craft distillers, it's Duxton Haskins before moving with his family to some forty-owned land in Barre, Vt., he was an anthropologist and educator working in Singapore. Haskins pondered ways to make a sustainable living in the northern forest. Fourteen years ago, he topped the hardwoods of maple trees that surrounded him, built a custom still and began distilling his bodied sip into

vodka. He called the company Vermont Spirits.

Haskins made the crisp and slightly sweet Vermont Spirits Gold — as well as Vermont Spirits White, vodka distilled from malted grains — for five years. Then, national press catapulted awareness of his products, and production grew. He took on a partner and stakeholders, and built an office on his land just down the driveway from the distillery.

This summer, Vermont Spirits moved — still, office building and all — to Quechee, where the company has resumed production and will open a restaurant.



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well, and then he slowly begins plotting his next spirit.

That time, he decided, he was going to make rum. Heiday reopened the distillery on his property in Barre, and set to work again on still design and construction and tinkering with formulas.

Walking into the ren-drenched Danck's Mill distillery is akin to entering a lab. A hodgepodge of fermentors, stills and glass demijohns fill the multilevel space. In one corner, a white tub holds an experimental infusion of elderflowers and hibiscus, nearby, a nascent whiffy dibbles into jars. In the center of it all, fresh, clear rum travels up a tall, fractionating glass tube and into jars.

Heiday became intrigued by the

idea of making rum as he read about its roots. "What we're doing is playing with the history of rum, which is a history of mistakes," says Heiday — or the happy accidents that can yield new flavor profiles. "I made the mistake of adding [some sugar] and I thought, Oh, that is terrible. But we realized we were doing all the wrong things right."

Though the sugary cane sugar he uses comes from afar, Heiday adds a local spirit with flavors of elderflowers or his own maple sap. He calls maple "a beautiful fermentable," and boils it sap to make the amber-colored, gentle and sweet Danck's Mill Maple Flavour Rum. In spring, Heiday and his young assistant distiller, Daniel Kerey, gather hundreds of white elderflower blossoms. "We put them into a simple sugar-water solution, and after a few days we get that beautiful aroma," says Heiday. Hence, Danck's Mill Elderflower Flavour Rum.

Both rums were released earlier this year, and other spirits will come. On a recent afternoon, Kerey inspects a batch of new corn whiskey as it travels

up a glass fractionating still and condenses on a glass coil into jars. He and Heiday are also aging rum in small oak barrels, constantly sampling to note how the flavors evolve.

These spirits express the unique gold do terror of this corner of Vermont, Heiday believes. He envisions a time when tourists can wander the state sampling the essence of each locale they visit. "It's about appreciating what a place can do — water from the springs, wood from the land, sugar from maple trees."

Heiday, Heiday and other distillers applied the Vermont Department of Liquor Control for being nimble and responsive to their needs. New legislation (allowing on-site tasting rooms and sampling at farmers markets is facing opposition. Price might remain a barrier for some Vermonters, though. Like Vermont Spirits vendors and Heiday's Whiskey Straight Rye Whiskey, Barr Hill India Archer premium prices: A 375-ml bottle costs \$22.

Honey is expensive to produce, Heiday points out, but heider still is tempted. But he thinks the final product is worth it. "I did not know, even with a bachelor of science in agriculture, that the way you're taking care of your bees and your people goes into every product, every bottle," Heiday says. "With a strict science background, they don't teach you that, but it's true. The consumer will know the difference between a good and a mediocre product."

A multi-state of local whiskeys is poised to appear in the state soon, including Applechain Gap whiskey from a distillery in Middlebury, and a 10-year-old whiskey from Green Mountain Distillers, which will be released in three years or so. In Vermont, Gap Hill Farm hard-core makes recently created Pomme de Vie, an apple brandy inspired by the French Calvados. Vermont Spirits will release an apple brandy next year, as well, and Heiday is designing a custom still for a group in Richmond but won't say what they'll distill.

Within a decade, Vermont may well be known as a craft-distilling epicenter.

"To transform something from an agricultural product, and to process, package and deliver and bring it to the stores is a major miracle," says Heiday. "It's very tricky business."

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Buddha Bellies

Seasoned traveler: Himalaya Restaurant

BY ALICE SEXTY

Even a Bhutanesse accustomed to dining post-student rentals will be struck by the glow of prayer flags in Himalaya Restaurant. The primary-colored cloths hang like peacefully sleeping bats all over the restaurant's ceiling. The transporting effect continues with the cotton walls. They've been painted with scenes from Buddhist parables by a monk, Bhendup Tenzing, who also happens to be the chef.

It's hard to believe this scene came to be in Pittsburgh, a town better known for its former military base than for its ethnic foods. Nonetheless, Himalaya Restaurant's owner, Tenzin Dorjee, says the town has embraced his family and his business, which opened in March. And one day Bhutanese may have a chance to embrace it, too.

Dorjee moved from New Jersey to Pittsburgh three years ago with his wife, Yungchen, their two children and their old friend Tenzing. The restaurant says its first fifteen new accounts for Pittsburgh's entire Himalayan population, says one Tibetan woman who studies at SUNY Pittsburgh.

The family came to the United States when their now-13-year-old daughter was 14. Dorjee says his wife's work in the Tibetan independence movement had long made them targets for Chinese agents. "We just wanted to live with it," he says, even after he was hospitalized following an assault.

But then Yungchen and their infant were attacked together. "They really don't know how old you are, if they can't smack a wife and a child off," Dorjee says. "Then, when we dropped everything and moved here."

At the time, the family was living in Dharamasala, India, in the Tibetan exile community that also home to the Dalai Lama. In India, Dorjee was a networking system specialist and met several internet of his. Once in America, his job was to open a restaurant, but he found himself priced out of New Jersey too high — and it didn't want to become subletted in a cheap Pittsburgh proved a better place to open his business, which Dorjee envisioned as a dining spot with a difference. "I wanted to do a restaurant with a meaning to it, not just a restaurant for the sake of a restaurant," he says. "When we were only seven food, we discuss a lot of cultural and traditional issues."

Cue in point: At lunch last week, Dorjee spent much of his time chatting with an older couple who were curious about the cultural center of the food he serves. There's a lot of love in the air.



Tenzin Dorjee

Himalaya Restaurant offers a second course of speculation from Tibet, Bhutan and Nepal. The three cuisines are far more different than one might imagine. And the half-Tibetan, half-Bhutanese Dorjee, whose first language is Nepalese because of a native tongue, is in a good position to appreciate them. Tibetan food, he explains, is fresh and mostly steamed. Nepalese cuisine are the same birds species as Indian cuisine, but so much spicier does. Indian specialties in food made fiery with chili peppers to keep coolers warm at high altitudes. Utopia guests order their food spicy in advance. Tenzing prepares it at more Western-friendly levels.

There's how Dorjee perfect it, too. The son of a high ranking official in the Bhutanese government, the restaurant attended a British-run boarding school in India from the age of 3. There, he was versed in blind fry and breaded dishes, and he admits that he still has a subconscious aversion for spicy, thin and well-grounded. Dorjee has a particular vibe and a group of the English language superior to that of many Americans, with just a hint of an Indo-British accent.

His love of food was nurtured in his annual one-month school break. Dorjee's father considered it a priority to teach his children to cook and eat the serious home on weekends. He also believed in tough love when it came to nutrition. "No

snacks here had it was, we ate everything we cooked," Dorjee recalls. "It made you want to try harder and become better."

Growing on these youthful experiences, Dorjee carefully trained Tenzing in his team. The chef's mouth is not only a chef and painter, but also an expert better sculptor, a skill he showcases each winter at the Festival of Tibetan Arts that the Dorjee's organize in Pittsburgh.

Americans may have heard of a similar practice at restaurants doing festivals, but shaping and tying up better into the forms of religious art called torques is an old Tibetan Buddhist celebratory tradition.

Tenzing does most of the cooking at the restaurant, while Dorjee converses with guests, and Yungchen runs their adjacent store, TibetanTina gift shop. Although Tenzing doesn't follow the vegetarian diet to which many Buddhists adhere (even the Dalai Lama only goes veggie every other week), he still can't eat some of the foods he prepares. Pork and beef are acceptable because they aren't considered sacred, since neither animals, such as chicken and fish, must die to fill a restaurant bowl; they are taken whole.

Lactose can't agree with the meat at Himalaya Restaurant. The beef in the Tibetan stew fries and noodle soups comes from grass-fed cattle at Parker Family



CONTACTED AFTER THE CLIPPING DATE. 10-26-02

food

Maple Farm in West Cherry. Addressed Heritage Hogs supplies the pork ribs and belly in Bluehouse sausages and the loin in Nepesque pork tenderloin.

It was Dorsey's father who instilled in him the value of serving only quality ingredients. "One of the things we were always taught by my father — if you can't eat it yourself, you have no right to feed it to anyone else," Dorsey says. His means it — the day Highlands Restaurant opened, it lost \$600 because Dorsey refused to sell the homemade cooked meats delivered by a wholesale company.

A beef steak soup called thinkback tastes of meaty marrow thanks to the beef bones Thuring releases its taste. Its name comes from the Tibetan words for "pull" and "hoodie." The pigged paste stands in the soup assembly like Alpine apples. Through the seasons, the Dorseys grow many of the stranger breed's ingredients in their own garden. None in the fall season, they populate it with store-bought organic tomatoes, chard and onions.

Organic veggies fill the seasons. These dumplings are among the best-known Tibetan foods, but Dorsey points out that they're far from an everyday staple. "There's always a pot of thinkback boiling on the stove," he says. But means are for special occasions. "When the whole family gets together to make them and eat."

Birthdays, says Dorsey, most Western restaurants get the dining room into an effort to cookle dishes with something closer to the Chinese dumplings they've used to. The beef and chicken in the dumplings should be coarsely chopped, not ground, slightly crushed chopped meats, carrots, cabbage, spinach, potatoes and peas spill out of the vegetable version. It's like a steamed vegetable salad in a chewy, wacky wheat skin. The deep-red sauce served on the side is characteristically red to suit Dorsey's taste, but still has a peppery burn that builds to the next preparation.

A good way to make it is with a cup of fatty butter. In a winning dish popular in Tibet, the hot liquid is indeed salty butter mixed with tea. Yak butter is traditional, but hard to come by in Plattsburgh, so Dorsey substitutes conventional cow butter. He says he wishes he could afford to use meat from Vermont Yak Company in Woodford, but finds the

price prohibitively high for his menu, which tops out at \$15.75 for Nepesque sausages with pork and salmon.

Also among the most expensive dishes, at \$22.75, is a Bluehouse dish called top-of-the-pot. In a big city, the braised pork ribs would retail for \$20 more. The meaty bone broths are deliciously rich, but adhere well enough to the bone to be eaten with one's fingers. Their tomato-based sauce is flavored with the fresh ginger, garlic and chili powder that Thuring keeps neatly organized in Mason jars beside the stove. The accompanying whole chard leaves stew with the pork and soak up its spices and flavor. Dorsey gives diners a choice of white or brown rice, but says it hard to find and variety is essential to his house food.

Dorsey is currently working on getting a kitchen to serve beer and wine. He points out that Highlands keep their hours, especially Bluehouse. "In eastern Blaine, they make liquor out of everything. In Blaine, any crop you touch from to grow, they'll grow it and make liquor out of it," he says. "It's kind of like college kids." Eventually, Dorsey hopes to pressure a license to distill his own Highlands

beers. That, he says, he will be more likely to happen in Vermont than Plattsburgh. The restaurant has his eye on adding a

Barrelton location. "My wife and I are pretty passionate about doing a restaurant in Barrelton. We're keeping our eyes and ears open," says Dorsey of looking for an affordable space. He's been taking concrete computer jobs to finance the Vermont spot with no help from the bank just as he did with his current restaurant.

The family hopes to expand the Green Mountains next summer and to use Vermont farms as suppliers. Dorsey says he'll hire extra help in both locations so he can help between the two each day. He adds that his great-father in Plattsburgh for embracing his family, but he looks forward to being able to serve some of his favorites that New York diners have enjoyed, such as Bluehouse pork belly with potatoes. Broccoli and/or chard here, it looks like Barrelton will be testing the Highlands. ☺

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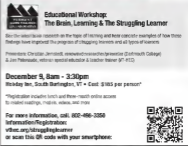


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NOVEMBER 9-16, 2011

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COMMUNITY CHURCH *Active*

David B. Foray

Health & Disease

INTRODUCTION



NOV. 10 & 11 | THEATER

The Boys Are Back

Twenty years ago, a black queer performance group sprang out of San Francisco's Castro District Subbasement. *Flavor Unit: Xtravaganza From Black Gay Men* came in the Person A to Person B (that's Pomonio's African American friends) the worst-gone-gone found street hip-hop and crowd to tackle what the Los Angeles Times dubbed "the great Boston to sea" racism and homophobia. The supernova were both hard-hitting and humorous, skewering stereotypes with satire and style. Now, original member Steve Ferrone leads the resurrected piece with a new cast. Only slightly updated, the work functions as a time capsule of the black gay experience in the early '80s and challenges audiences to consider what's changed, since then – and what's not.

PIERCE LOVE (REMIX): STORIES FROM BLACK GAY LIFE
Thursday November 12, and Friday November 11 10 p.m., at Pinespace in Burlington
\$21-25 info: 855-5866, burlington.com

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Greener Pastures

Performing at a farm one day and a concert venue the next, *Music for Farms* defies easy categorization. Take their standard repertoire. One moment, the Searsons are feet stomping to old-timey Canadian fiddle tunes, the next, they're pulling a \$10 worth Indian classical music. The quartet takes underscore the ensemble's twofold goal to support sustainable farming and promote classical arts. Formed in 2004 by New York pianist/percussionist John McDowell and Canadian violinist Emanuel Vekovich (pictured)—and later joined by bassist Ryan Perino of Vermont's String Museum Music and cellist Jake MacLean—the band puts the "culture" in "agriculture" while fundraising for fire-damaged farms this weekend. *MUSIC FOR FARMS* booking info.

MUSIC FOR FARMS

Saturday November 12, 4 p.m., at Green Mountain State Farm in Northford. Donations accepted: \$5-15 for following farm supply. Sunday November 13, 4 p.m., at 8 at Phoenix Theater & Café in Westfield. Donations accepted: community pre-purchased follows. All proceeds benefit local farms affected by Tropical Storm Irene. Info: 734-934-5421. www.musicforfarms.org

Moveable Feast

Getting a 30-pound turkey into the oven is enough of a feat — ever tried transporting one via bike? Pedal pushers power through it at the fourth annual Great Turkey Chase, a rolling parade of poultry and Thanksgiving dinner provisions. With the goal of creating a holiday feast for families in need through the Chathamden Emergency Food Shelf, cyclists embark on a foodie scavenger hunt. The route, roughly 15 miles, propels them to grocery stores in search of cranberry sauce, sliced potatoes, pumpkin-pie filling and more — bonus points for those who nab a bird. Last year's chase yielded 1225 pounds of food, plus 19 turkeys. Organizer Leon Grillo is already making plans to deliver Stranady's haul to something bigger than the reach of the usual jobaru.

THE GREAT TURKEY CHASE

Saturday November 12, 10 a.m. to 2 p.m., at Magliocco Café in Burlington. South-Arctic Sunday November 13. Donations accepted: bring \$10 to purchase food along the way. Food benefits the Chathamden Emergency Food Shelf. Info: 347-643-0371



COURTESY: AMERICA



You Can't Stop the Beat

Hairspray — that 1960s story of "teenage girls' hair height" and social inequities — has made its musical way to the big stage and the big screen, since the release of John Waters' campy 1988 cult classic. But could it be produced on Vermont? "This is a show that not a lot of people thought could be done locally because it requires such a diverse cast," explains Lyric Theatre Company producer Ken Everts. The troupe wasn't about to let that preconception stop the beat. With 18 new cast members, many of them college-age high school students, "Lyric is so proud to be able to bring the show to Burlington," says Everts. Catch the indelible spirit of the '60s — and an appreciation for aerosol — starting on Thursday.

HAIRSPRAY

Thursday November 10 and Friday November 11, 7:30 p.m., Saturday November 12, 2 and 7:30 p.m., Sunday November 13, 2 and 6:30 p.m., at Flynn Hartscape in Burlington. \$25-29. Info: 855-4466. lyrictheatrevt.org

health & fitness

500 RHYTHM MOVEMENT DANCEWORK A weekly, non-competitive movement dance program that uses music to move your mind, body and soul. South Coast Art Center, Burlington, 8:30-9 p.m. \$10. Prepayment info: 548-6264

TRUCK FOR DANCING See THU 10 For more info at Trunk n' Tails

WOMEN'S STRETCH & CONDITIONING CLASS See 862-0310 or 30-30.com

drama/benefits

COMMUNITY NURS Donors welcome 5/5/17 and the evening of 7/19. Paula T. Berger at 8-24-04 hours. Program based on the Vermont Statewide nursing home survey, 1970. Includes workshop and lecture on elder abuse. Open to the public. \$10. \$5 off per family. Donors welcome. Info: 884-6321

HOME YEAR 40-60-80-100 The story of how today's young and newly retired young and old people played it by their experiences. Always stand, support the State School which will help support the Board of Education and the Burlington School of Education. The Vermont School of Education, Burlington, 7:30 p.m. \$10. \$5 off per family. Donors welcome. Info: 884-6321

kids

STARS AND THE CHOCOLATE FACTORY See THU 10 For more info

COMMUNITY PLAYBOY Comics chosen for this year's all-star and awards. Health & Fitness Center, Burlington, 8:30-9 p.m. \$10. Info: 548-6264

ENDORSEMENT STORY HOUR Young people share their experiences and feelings. Burlington, 4:30-5 p.m. \$10. Info: 548-6264

MOVIES BY THE HOUR Program of films at the Vermont State School of Education, Burlington, 8:30-9 p.m. \$10. Info: 548-6264

UNIVERSITY PLAYBOY Kids and teenagers in a play. The Vermont State School of Education, Burlington, 8:30-9 p.m. \$10. Info: 548-6264

THE ROCKET See THU 10 For more info

language

THE TIGER LIVING Latin American and other. Burlington, 8:30-9 p.m. \$10. Info: 548-6264

performing

THE CHOCOLATE FACTORY See THU 10 For more info

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SAT 10-11:00

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music

The 1990s are often remembered as a high point in the Burlington music scene, but the following decade proved equally fertile for local music. Some of the city's most memorable and beloved acts emerged during the early 2000s, including Swale, the Crash, the Jazz Guys, RAQ, and even a few bands a la *Sliver* and *Potter* and the *Nectaroids*.

About halfway through that decade, a slowly blossoming underground scene started bubbling up. Act spaces such as the Northern House and the Green Door Studio began hosting shows that felt more like intimate parties with live music. Later, the Fifth Element, the Bakery and other nontraditional venues offered local musicians a place that had much more for audiences than, say, *Grateful Dead* cover bands at *Nocturne*.

A band called *Nest Material* was at the center of those early days of Burlington's creative music underground. (According to some sources, they may have been the scene's creative music underground.)

Started by a group of friends who wanted to make something "chaotic" together, *Nest Material* turned to play and improvise in the moment. The seven-person collective played traditional rock instruments, as well as brasses, flutes, autoharps, squawkins, percussion, kazoos, tin whistles and various other instruments. They drew from krautrock, psych folk, free jazz, contemporary classical, avant-rock and beyond to produce an unclassifiable plot of sound. Their complex and challenging music often displayed improvisational spontaneity and visceral intensity — with *Nest Material* recording the audience on several albums, including two 2008 long plays, *Melophony* and *Griffin and Radio Kismet*.

While their music was unlike that of any other Burlington band, *Nest Material*'s story was no fable. A bunch of friends practiced and gigged around town for a couple of years, did some recording and then slowly fell apart. Some members moved to far-off cities, others stayed in Burlington.

This Friday, November 11, they'll reunite for a one-off gig to celebrate drummer JB Ledoux's 30th birthday.

Several band members recently announced questions about their collaborative creative process and what they learned from the experience. What follows is a short and history of *Nest Material* from members of the band, as well as insight from friends and musicians Greg Davis and Toby Amoson, and former *Seven Days* music



Memory Lane

Experimental out-rockers *Nest Material* reunite for one night only

BY MATT BUSHLOW

ac editor Casey Rao-Hawes, who wrote about the band during its heyday

In the Beginning

"I don't remember how the band came together exactly, but I do remember we were very intent on making something chaotic. I know someone was playing an alarm clock radio at the first practice."

—Ben Hrubstein, guitar

"It seemed that every practice we had was a type of musical discovery." — Sarah Robbins-Freese, trombone

"Everybody just went into it with their own influences and their own idea of what they wanted to do, and kind of threw it all together in a pot and let it take its way out."

—Tanner McCann, synthesizer

"They just wanted to run a turntable backwards and hit on a synthesizer for hours at a time, and I was like, 'Well, I have a drum set. What am I supposed to do?'"

—JB Ledoux, drums, percussion

The Burlington Scene Before *Nest Material*

"There was absolutely no experimental music scene at all... The closest thing was maybe some of [Digital to Analog] Pete Gresham's free jazz concerts that he did from time to time." —Greg Davis, decousser, composer and musician

"I think a very small percentage of the

DJ community was exploring out-electronica, but it was by and large best-driven on sound collage and nothing terribly out there... Some portions of the jazz scene were pretty progressive, but there was really no center to things." —Casey Rao-Hawes, former *Seven Days* music editor

Playing Out

"They could play a really raucous, beautiful acoustic set in the U3 Lounge, where people were playing slide whistles, and then they could have these freak-out things where they're throwing shit around and screaming and going nuts!"

—Toby Amoson

"I felt like I never really existed in the physical realm of *Nest Material*. I was always like a little birdie floating there. All [the] guys were like, doing beats and rhythms and chords and stuff, and I was just like, 'how do I do this? I don't have hard synths or anything!'"

"Playing alongside him really inspired and empowered musicians, as well as encourage musicians made me realize that music was at first an important talent, maybe more so." —JB Ledoux

Changes

"Once it became a thing, we all started to have an idea of what that thing was, and it was a little different for everybody. In-

stead of having more, we all tried to do more." —Tanner McCann

"In retrospect, it's fairly obvious that even the latest amount of conscious thought that made us way into our music probably damaged it in some degree. Controlling the indulgence of consciousness in our music played heavily into the creative process for better and worse."

—Ben Hrubstein

"When there's seven people in a band, one of them is always moving for school." —JB Ledoux

Looking Back

"*Nest Material* changed the way I listen to music, because I no longer avoided a less-on-the-floor rock band to get me off. I could listen to complex jazz or simple synth drones and still get the same enjoyment." —JB Ledoux

"It affected a lot of what I suspected about music. That it's difficult, that it challenges you, takes you out of your comfort zone. It could be a lot to do with the type of music we were playing improvisational music, rock in front of a live audience. Sometimes you'd hit your stride and it was like you couldn't hit a bad note, other times it was nothing but some notes... It could be overbearing." —Tanner McCann

"I felt like there was a really nice open and community around what they were doing at the time. They were all good friends of mine and they're mostly all moved away since then, so I have few memories. But really there wasn't much of an experimental music scene in Burlington, before or after *Nest Material*." —Greg Davis

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SOUNDbites

BY DAN BELLES

Once Bitten

Once again we find ourselves with so much to cover this week, and yet such precious little space in which to do so. What's an ADHD-stricken music columnist to do? Haven't about we Occupy Soundbites with a rapid-fire edition? Get your placards ready...

Lending off the week's entertainment options, a rare — for this column — fancy sans highlight column territory. Hence, I'm as shocked as you. Anyway, for more notable music parallels than I have belted **SPIN** back as the world's greatest living composer. While his formal contemporary **TRIP** **BLUES** may take exception to that notion, Reich has the hard work to back it up. The Grammy-winning composer was arguably as important as Glass in the evolution of minimalist music in the 1960s, alongside such pioneering pals as **LAURENCE FURBER** and **YVES ROY**.

In short, the new 78-piece CD helped alter the course of contemporary music, which probably explains the Pulitzer Prize he won in 2009 for his piece, "Double Sextet." And, yes, that would be the first time the words "Pulitzer Prize" have been written in this space. Reich is appearing at the UWM Festival Hall this Wednesday, November 16, to discuss his music and career. A short, free concert featuring his groundbreaking work "Phono Phase" will be performed by parents and groovy UV faculty members, Sylvia Parker and David Reardon. The evening will also feature a piece called "Unsung Counterpoint" performed by a decidedly an-unsung ensemble of 10 — casual 'em, RP — Burton Reilly.

And if that's not enough to satiate your musical thirst, well, you should probably reevaluate your idea of the term "minimal." Rather as

the day, UWM faculty and students will perform Reich's "Clapping Music" along with a minimalist composition from a number of other composers at the Davis Center.

After chatting with the **NOISEWORKS** founder, **JOHN REICH**, for a piece in last week's column, I was really curious to know how the recent figured band's two-night stand opening for **STAY HUNGRY** at the Village Ground Ballroom went. Last weekend, I dispatched a spy to the Friday-night gig. Her account: "Aldrich [singing] 'Thick, mystery woman

Speaking of Higher Ground, following up last Thursday's account of performance, **PRINCE** and **THE NEW POWER GENERATION** appear to be the fall's stage du jour. On Thursday, November 13, for a fall-on-electric performance. What's notable is that **Gogol Bordello** has talked back from two of his old E-Rotic pals to open the show. **JAMES MCGUINNESS**, **SUPERSTAR** and **BLUESATION**.

Regular readers are undoubtedly familiar with JKS, but they may not know that, once upon a time, JKS was a member of that band — though in fairness, I'm pretty sure anyone who played music in Burlington in the 1990s was in JKS at some point. The thoroughly insidiously **Blue Nation** is the latest and perhaps greatest project from **JASON COOLEY**, who, once upon the next same time, was the bass player for **Blitz's** legendary **It-Know** punk band, the **RAKS**. See where I'm going here?

Clearly, that would be the point in the column where I shamelessly beg for a Page mention. And though it would make sense, what with two-thirds of the lineup

on the same stage, I'm not gonna do that. Instead, I'll simply hop on Cooley to finish his band's fall-leg debut album already. When you see them this week, you'll understand why I'm as nervous

Speaking of long-oveted new shows, **NEILS ENELLAND** — what the hell? The disco-rock trio has been promising her new record with the **DAVID FINE** for what seems like an eternity now — OK, it's only been, like, a year. But still. Anyway, this Saturday, November 13, Heloise and company plan to debut some tunes from that forthcoming record at the RCA Center in Burlington. Go **ENELLAND** again.

Read Name of the Week: **THE GARY WARREN**. Kinda cheating here, as the Dirty Devils have been around for a long, long time. In fact, they've even won a few Best Vinyl award awards for Best Vinyl award — which I'm sure is in no way related to the fact that vocalist **DAVE HALLMAN** works for Zevon



See you

Days. Nope. Nothing fishy about that at all — oh, yes. Band-guying it borders impossibly celebrate their 12th anniversary with a show at Club Metamorphosis they've dubbed "The Dirty Dozen 12 Years of Explosive Rock." Of course, in an upcoming twist of scheduling fate, the show is the same frigging night as **Gogol Bordello** at BGO. In fact, the **Bordello** have convinced Hatz and Co. to a mainstage at Main Street later that evening. By the way, I'm setting the odds on that melée at three-to-one in favor of the **Bordello**. Seriously. I would not mess with those rats, and Hatz is surprisingly still in person. Also slated to appear: rockers **GOOD VIBES**, **RAG BROS**, and two premier **KNITWIT** winners: **ROB AND CHACHAREE**.

While we're handclapping fists to heaven in local musicians, this **SHANE METZGER** and **SHANE** are up representing their epic bands from earlier in the year with a fantastic

While we're handclapping fists to heaven in local musicians, this **SHANE METZGER** and **SHANE** are up representing their epic bands from earlier in the year with a fantastic

SOUNDBITES BY DAN

HIGHER GROUND

BALLROOM • SPRINGFIELD LIGHTS
WED. 11/16/11 8:00 PM • 12:00 PM • 10:00 PM • 11:00 PM
FRANK WARDEN • BILL TAYLOR • BOB COLEMAN • JAMES
WILLIAMS • VILLI WILSON • JAMES WILSON • JAMES WILSON

ONE FOR THE ROAD
WED. 11/16/11 8:00 PM • 12:00 PM • 10:00 PM • 11:00 PM
JOHN GROVES • ENGAGED ADVOCATE

THE MACHINE:
AMERICA'S PREMIER PUNK FOLK TRIBUTE
WED. 11/16/11 8:00 PM • 12:00 PM • 10:00 PM • 11:00 PM
THE MACHINE • THE MACHINE • THE MACHINE • THE MACHINE

BAREFOOT TRUTH
WED. 11/16/11 8:00 PM • 12:00 PM • 10:00 PM • 11:00 PM
THE BAREFOOT TRUTH • THE BAREFOOT TRUTH • THE BAREFOOT TRUTH • THE BAREFOOT TRUTH

TRAMPLED BY TURTLES
WED. 11/16/11 8:00 PM • 12:00 PM • 10:00 PM • 11:00 PM
JOHNNY CORNBANG • THE BAREFOOT TRUTH • THE BAREFOOT TRUTH • THE BAREFOOT TRUTH

ENTER THE HAGGIS & SCYTHIAN
WED. 11/16/11 8:00 PM • 12:00 PM • 10:00 PM • 11:00 PM
ENTER THE HAGGIS & SCYTHIAN • ENTER THE HAGGIS & SCYTHIAN • ENTER THE HAGGIS & SCYTHIAN • ENTER THE HAGGIS & SCYTHIAN

MIMOSA
WED. 11/16/11 8:00 PM • 12:00 PM • 10:00 PM • 11:00 PM
THE MIMOSA • THE MIMOSA • THE MIMOSA • THE MIMOSA

FIGURE
THE KILLARNEY, THE GRAFTON & KNIFE, JAGGLES, WHOLE 2
WED. 11/16/11 8:00 PM • 12:00 PM • 10:00 PM • 11:00 PM
FIGURE • FIGURE • FIGURE • FIGURE

MARCHFOURTH MARCHING BAND
WED. 11/16/11 8:00 PM • 12:00 PM • 10:00 PM • 11:00 PM
MARCHFOURTH MARCHING BAND • MARCHFOURTH MARCHING BAND • MARCHFOURTH MARCHING BAND • MARCHFOURTH MARCHING BAND

THE JOY FORMIDABLE
WED. 11/16/11 8:00 PM • 12:00 PM • 10:00 PM • 11:00 PM
THE JOY FORMIDABLE • THE JOY FORMIDABLE • THE JOY FORMIDABLE • THE JOY FORMIDABLE

AER
JACOB 13
WED. 11/16/11 8:00 PM • 12:00 PM • 10:00 PM • 11:00 PM
AER • AER • AER • AER

BADFISH: A TRIBUTE TO SUBLINE
WED. 11/16/11 8:00 PM • 12:00 PM • 10:00 PM • 11:00 PM
BADFISH: A TRIBUTE TO SUBLINE • BADFISH: A TRIBUTE TO SUBLINE • BADFISH: A TRIBUTE TO SUBLINE • BADFISH: A TRIBUTE TO SUBLINE

THE FELICE BROTHERS
GILL LANDRY
WED. 11/16/11 8:00 PM • 12:00 PM • 10:00 PM • 11:00 PM
THE FELICE BROTHERS • THE FELICE BROTHERS • THE FELICE BROTHERS • THE FELICE BROTHERS

SPIRITUAL REZ • HOOTS & HELLMOUTH
WED. 11/16/11 8:00 PM • 12:00 PM • 10:00 PM • 11:00 PM
SPIRITUAL REZ • HOOTS & HELLMOUTH • SPIRITUAL REZ • HOOTS & HELLMOUTH

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BURLINGTON COLLEGE MASTERS
 CALL 800.862.9615



Northern Lights

Week: Thursday-Saturday 7-11 PM

FREE RAFFLE Sign Up: 7-10 PM, 10 PM RAFFLE

Individual 40 tickets • \$2000 prize

Prizes: LAR, CHASE, M&W, H&C, Voltaire, Silver Snapper & Silver Wapiti

EXCLUSIVE GALLERY OF M&W ART

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EXCLUSIVE GALLERY OF M&W ART

music

CLUB DATES

AA NOT AVAILABLE • AA ALLIES NOT YET OPEN

WED.09

Burlington area

LO LO LOUNGE Reminisce with DJ Craig (10:00 PM-1:00 AM) \$10 p.m. Free

CLUB HETTERHOLM Kung-fu Fight in Dancespace (10:00) \$10 p.m. \$15 p.m.

FRANKY'S Karaoke 8:30 p.m. Free

WINDUP-UPSIDE DANCEFEST One for the Road (all Stars) \$10 p.m. \$15 p.m.

LEON & LORETTA & CAFE Paul Koffel & Cyle Stone (all Stars) \$10 p.m. Free

BARBETON PIZZA & PUB Open MC with Andy Lopez (10 p.m. Free)

MONKEY HOUSE Longhorn 8, Freddy & Nicks (10:01) \$10 p.m. \$15 p.m.

BARBETON Julie Miller (10:00-11:00 p.m.) \$10 p.m. Free (11:00-12:00) \$10 p.m. Free (12:00-1:00) \$10 p.m. Free

THE TOWNY PARADE Paul Cadden (10:00-11:00 p.m.) \$10 p.m. Free

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FRIDAY SATURDAY MONDAY TUE WED THU FRI SAT

Wandering Minstrel

has been a street musician, including a lengthy stint heading on Burlington some years ago. Since that time, the songwriter has found

whereas in Nashville, Tenn., and become a rising star in American circles. He's shared the stage with the Avett Brothers, The Milk and the Cinnamon Chocolate Daze, to name just a few.

In support of his latest album, *Live At First Street* in Feb. Thomas returns to Vermont for a four-night run of shows Friday, November 11, at the Silky Road in Burlington; Saturday, November 12, at

Rocky Road, Monday, November 13, at the Monkey House; and Tuesday, November 14, at the Rock's

Swains in Montpelier.

Wandering Minstrel

LOUNGE Space (10:00-11:00 p.m.) \$10 p.m.

LOUNGE & CAFE Mike Harris & Scott (10:00-11:00 p.m.) \$10 p.m.

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chaosplain valley

LOUNGE The Machine (10:00-11:00 p.m.) \$10 p.m.

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MONKEY HOUSE

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THU.10

Burlington area

CLUB HETTERHOLM The City (10:00-11:00 p.m.) \$10 p.m. Free

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CLUB HETTERHOLM The City (10:00-11:00 p.m.) \$10 p.m. Free

CLUB HETTERHOLM The City (10:00-11:00 p.m.) \$10 p.m. Free

overhaul

LOUNGE The Machine (10:00-11:00 p.m.) \$10 p.m.

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LOUNGE The Machine (10:00-11:00 p.m.) \$10 p.m.

FRI.11

Burlington area

LOUNGE The Machine (10:00-11:00 p.m.) \$10 p.m.

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MONKEY HOUSE

LOUNGE The Machine (10:00-11:00 p.m.) \$10 p.m.

LOUNGE The Machine (10:00-11:00 p.m.) \$10 p.m.

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SOUNDbites

CONTINUED FROM PAGE 38

hurtle at 1/2 Lounge this Wednesday, November 9. This is actually the third such title match between the veteran area rockers. Rounds one and two were reportedly both draws. So I'm giving even odds here, though, based purely on strength of juicy anecdotes, the smart money is on Jackie Bulbos (Fudge B) over Apollo Creed (Mitchell), the latter of which is literally the name of the character in the Rocky movies and thus lends points for lack of purely regressive. Sorry, Craig

Songwriter JOE KOSAR has a new record in hand, which he plans to release at Radio Bros this Thursday, November 11, 2010 at — wait for it: 11A on Anybody new to guess how many songs are on it?

NICHOLAS CONKERN debate new evidence that work called *DISNEYFIRE* (P&P). Unlike his laser-creating electronic dance-music collective *DISNEYFIRE*, P&P will cover more to the purring college crowd than Michael's usual high-minded electro fare. In a

recent email, Conkern writes that P&P won't abandon the artistic values set forth by Mulgott, but that those values will be geared more toward a "pool of folked-out party." See for yourself! This Wednesday, November 10, when P&P's long-time prep program *NAME* with the *KILLARIES* at the Higher Ground Ballroom.

What do JERAMIA PANDA and PANDA'S BEST MICHAEL have in common? If you said "disney reality TV show" ... you're not idiot. Oddly enough, the two singers will soon share a stage. Yes, really. Both Panda and Michael will appear at a veterans' benefit in Westfield, N.Y., this Friday, November 12. Can't you know more? Ask Panda all about it when he plays a benefit dinner to honor for the Navy Theater the following night, Saturday, November 13, at Moosepeller City Hall with the *HARTSHORN* ALL STAR BAND and *YOUNG OF HEARTS* BLUE PAUL.

And while we're in the capital city, I'm happy to report the recent Stamp and Scratch show benefit with



Artwork Panda

the *DELMARHART* there at the Vermont College of Fine Arts gymnasium in Montpelier raised more than \$10,000 for the Vermont Disaster Relief Fund. Nice work.

I was at a pretty wild Halloween party a few weekends ago and caught a fairly collaborative between *CRUSTACEAN* and *LEAVE FROM THE AFTER*. Though I can't fully recall for how a night passed while not under the influence of, um, a Green Wolf costume, I'm guessing their set at Nectar's this Wednesday, November

16, will be more than words checking out.

Last but not least, happy birthday WBKM. The online radio station and purveyor of "Mulgott's Kids Music" turns 4 this Saturday, November 13, with a birthday bash at Newton's Learning THROUGH MUSIC. Strong by early for an acoustic set from *ANY* LUNA, who is releasing his latest solo EP, *Loved One*. (2)

THREE BROTHERS
Pizzeria & Grill

SPECIAL
1 Large 1-Topping Pizza
1 Bone Wings
2 Gift Cake Product

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Only in Vermont! (Available 11/10/10)

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Colchester • 855-5555
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WED - 11/19 - NECTAR'S
WED WOOD DITTEL BUS
FRANK HARRIS SOLO

OUR METRONOME
ALL ABOUT THE SENS
"DISCO FEVER"

THU - 11/10 - NECTAR'S
MYRA ELYNN & SOUL PATROL

OUR METRONOME
FRANK HARRIS SOLO
WY CHA/FRANKS, BINGO BANG, SHAKA
ATLACK

FRI - 11/11 - NECTAR'S
ROOTS OF CREATION
WY CORNELIUS

OUR METRONOME
NO DISNEY WY'S NIGHT 6PM
TALLIA NIGHT ENTER FRIDAY 7-9PM

SAT - 11/13 - NECTAR'S
WYBOM BIRTHDAY BASH
WY & MACOVONE & THE BOONTEM
BLUES BAND

OUR METRONOME
RETROGOME SO'E NIGHT 6PM

SUN - 11/14 - NECTAR'S
MY YARD BODICE NIGHT

OUR METRONOME
BODICE NIGHT MASS PT.
FRANK HARRIS

MON - 11/15 - NECTAR'S
WYBOM BIRTHDAY BASH
WYBOM & THE KINGS OF CEMENT & ANADIS

OUR METRONOME
CHICK WEBSITE FOR DETAILS

TUE - 11/16 - NECTAR'S
WYBOM BIRTHDAY BASH
WY 2ND AGENDA, TOMMY ALEXANDER

OUR METRONOME
BASS GUITAR PT BUS
DUB, DUBSTEP & DOWNTEMPO

100 MAIN ST
BURLINGTON VT
802 468 4771



Blue Bulbos

Listening In

Once again, this week's writing and production album spotlight, in which I share a random sampling of what was every third, favorite, CD player, iPod, paper, etc., I'm rock.

Harmonia Mundi, Albany, NY

Flourish + the Marbles, Concordville

Alice Sweet, Nashville

Myer Hershkov, New York City

Rock, Athens



FIG 11 / SARAH LEE GUTHRIE & JOHNNY IRWIN/FOUR

Lead By Example

If ever the country needed a Guthrie, it might be now. As the United States finds itself mired in a profound social and political divide, we look to heroes for inspiration. Just as her father, Arlo, and grandfather, Woody, did so previous eras, songwriter **SARAH LEE GUTHRIE** seems poised to become the voice of disillusioned Americans. *By the Example*, her latest album with husband **JOHNNY IRWIN**, is a cosmic folk opera sensibly anchored from the traditional folk aesthetic associated with her musical family's name. But it still benefits with hope and moments of good, old-fashioned populist fervor. This Friday, November 21, Guthrie and Irwin occupy Burlington's Radio House with the **WINTERFALLS** and **HARVEY SMITH & THE ROSELINE**.

FIG 11 & FIG 12

THE GRINNY PARKADE Jan Thomas (single+rehearsal) 10 p.m. \$5-15 donation

CENTRAL

BAUDRUS John Baudrus (acoustic) 8 p.m. Free

THE BLACK DOGS Jordan Lindvoss Reed (rock) 9:30 p.m. \$5

CHUCKLE D'S Monahan (rock) 10 p.m. Free

GREEN MOUNTAIN TAVERN EJ Jerney (rock) 10 p.m. \$5

POINTER PILE CJ Love (rock) 10:30 p.m. \$5

THE RESIGNMENT/REBAPTIST & TAP ROOM DJ/DRP/PAJ (Requiem Dance Party) 11:40 p.m. \$10

TUPPER MUSIC HALL Celia Curtis (single+acoustic) 10 p.m. \$25 AA

champaign valley

SUNAM Gavin MacIntosh (rock) 8 p.m. Free (open table) \$20 triple Free

CITY LIGHTS David (rock) 8 p.m. Free

ON THE EDGE/DAVE Gavin Bonfield (single+acoustic) 9 p.m. Donation

THE BROTHER TAVERN Happy Hour with art October 20th 11:30 p.m. Free

WILKINSON Night with Eileen Man 10 p.m. Free

northern

SEE & SMITH Kaiti Knapik & Ben Rose (acoustic) 7:30 p.m. Donation

MATTHEWSON Nathan Brothers (rock) 8 p.m. \$5

MOON'S The Moon (rock) 10 p.m. Free

PARADES FC David MacIntosh (rock) 8 p.m. Free

POINTER PILE CJ Love (rock) 10:30 p.m. \$5

THE GRINNY PARKADE Jan Thomas (single+rehearsal) 10 p.m. \$5-15 donation

THE BLACK DOGS Jordan Lindvoss Reed (rock) 9:30 p.m. \$5

CHUCKLE D'S Monahan (rock) 10 p.m. Free

THE GRINNY PARKADE Jan Thomas (single+rehearsal) 10 p.m. \$5-15 donation

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November 19th, 2011
10:00am to 6:00pm
UNION STATION, 1 MAIN ST.
Burlington, VT

Vermont's indie craft fair featuring 45
crafters, artists and designers. Offering an
assortment of unique, handmade goods.
Shop local, shop handmade.

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REVIEW *this*



Night of Arrows, True North

JOHN HALLGREN (12)

Two years ago, local singer-songwriter David Kacynski released his debut record, *The Night of Arrows*. Though it showed promise, the album also suggested that Kacynski had a long way to go to transcend the influence of his musical idols and carve into his own as an artist. Now, he returns with a follow-up record, *True North*, and has adapted *Night of Arrows* as his songwriting sequel. While a step forward, curiously, Kacynski's *Night of Arrows* will be one of the telltale markers of a novice songwriter grappling with his artistic identity.

On his debut, Kacynski overtly laid bare his admiration for duar companion such as Elliott Smith, Eddie Vedder and Mark Knopfler. At times on *True North*, he does a better job of flowering their in Rancine, though it takes a little while to get there.

The album's opening track, "Super Mean (Part 1)," is the first of a three-song suite that thematically infuses the record's somber mood. Whether the tone reflects laconicity, indifference or a feeble experience and beat, the tone is a confusing mishmash of sound and audio mimicry. Kacynski wrote and performed every instrumental part on the record. And he's a capable player. But here he buries what might be an interesting arrangement under a grating conflict and busy dissonance. Worse, he attempts to mimic poor vocal intonation — a recurring problem throughout the record — with an ill-conceived mix of double-tracking and noisy reverb. The result is a brooding song that is almost comically melodramatic. It's a suspect start. But things improve.

Spare and steady, "The Quarter" is an album highlight. Kacynski strikes a fine balance between melancholy and introspection. He uses his naturally rounded and muscular baritone to great effect, coating downcast lyrics with compelling guitar. Here, Kacynski seems to fully commit himself to, well, being himself. It's among the best produced tracks on the record and easily one of its finest.

As on his debut, Kacynski is at his best when he sticks to delivering his songs as simply as he can. He's a talented writer with a unique viewpoint. And when he doesn't muddle with his lyrical effects, that trust shines through, as on the angular old-rock-informed "Managed Forest" and the acoustic, vocal number "East Meets West." Unfortunately, those moments don't come frequently enough. And sometimes when they do, Kacynski tends to drench himself with curiously poor choices, such as an schizophrenic album closer "Weeping Ball (Part 2)."

As a result, *True North* is the definition of "let us rise!" It's a frustrating, uneven record that largely fails to capitalize on the ancient promise of Kacynski's debut. But it does offer hope that he may put it all together next time.

DAN BOLLES

Last October, Last October

LAST OCTOBER MUSIC (12)

Here's con fusion. I really wanted to dislike the self-titled debut record from Mid River Valley-based duo Last October. To explain, I need to seal myself of a dirty little music-acribic secret: You see, the fastest way to lose a critic's interest is to ignore on about how much music means to you. Your music, someone else's music, music in general — it doesn't matter if, as a musician, you need to explain that music is important to you, the odds are high you're not very good at it. Otherwise, why the hell are you here? Let's digress.

In preparing to review *Last October*, I started doing a little background research on the band. That's when I discovered this eye-roll-inducing nugget in their bio material: "Blowing their credits from opposite sides of the century, Evan Strawn and James Kinné came together through their shared love and respect for music." Sure. (As aside, those are musicians over

come together over a shared hatred for music!)

But then I pressed "play." And I realized I was wrong.

Kinné and Strawn share more than an affinity for music. As Last October, they seem to share one mind. Or — cherie alert! — one soul. Like so many great indie-folk-Americana duos, past and present — Emmylou Harris and Gram Parsons, Gillies Welch and David Rawlings, etc. — they complement one another so much that it's hard to envision one without the other.

That's not to say *Last October* are on par with those aforementioned greats. They aren't — yet. But their debut is a fitting exposition of the power of intimate artistic collaboration, and is an undeniably enjoyable listen.

Kinné is a veteran local musician and a member of "folkspoke" guitarists" with Patricia Gage. His experience and savvy lends the project ballast. His sweet, reedy croon is a



perfectly nuanced foil to Strawn's more emotionally charged delivery, especially on album opener "Down This Road." Here, the duo weaves vocal lines together in a beautifully soothing, dovetailing fashion.

At moments — "We You Do," for example — *Last October* do trend a bit too close to indie-god, folk-pop schlock. Yet, rescued by an unassuming homespun charm, they never fully tumble. Frequently throughout the record, and particularly in that song's wistful chorus, there's a noted vulnerability in the pair's performance that is simply impossible to cynicize. So, I suppose, *Last October* is do believe you melted my heart.

Last October play Two Brothers Tavern in Middlebury this Friday, November 11.

DAN BOLLES

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CIRQUE SHANGHAI BAI XI ACROBATS

FRI 11/12 8PM
THE ROBERT CRAY BAND

SAT 11/23 @ 8PM
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GET YOUR MUSIC REVIEWED: IF YOUR AN UP-AND-COMING ARTIST OR BAND MAKING MUSIC IN VT, SEND YOUR CD TO US FOR BOLLES' CRITICAL REVIEW. 802.253.3330 CHAMPS ROAD STE 303, BURLINGTON, VT 05401

PHOTO: JEFFREY M. HARRIS; SPRUCE PEAK PERFORMING ARTS CENTER; SPRUCE PEAK PERFORMING ARTS CENTER; SPRUCE PEAK PERFORMING ARTS CENTER; SPRUCE PEAK PERFORMING ARTS CENTER

THIS WEEK:

115

jobs

65+ local businesses are hiring in the classified section and online at www.qprx.com/jobs



Stay true to your roots

Fall Open House Saturday, November 12th

Register at
marlboro.edu/visit
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Marlboro College

music

CLUB DATES

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GETTY IMAGES

SUN.13

burrlington arena

LQ LOUNGE Tunesville with DJ's
Butt Shogun, Moonflower & Friends
[open] 10 p.m.-1 a.m.

CLUB METROHOME Sunday Night
Maine: Hunter Rivers, Cole Johnson,
Shanket and Justin R. [open] 9
p.m.-10:30 p.m. Free

WINDY LOUNGE BALLROOM
Mikenna Elie M. MacLean, Minneapolis
JOM 9 p.m.-10:30 p.m.

WINDY LOUNGE BALLROOM
Lounge: From the Haggis, Fyrisian
Scottish rock 10 p.m.-11:30 p.m.

MONTY'S BLUES ROCK TOWN
George Hines, DJ's Dan Gussman,
Jen Cohen, Dan Saxe 4:30 p.m., Free

NEEDLES Portland Reggae Night with
Tig Dwyer 10 p.m.-11:30 p.m.

RAVENS 100 Best Records
100-Rings 10 p.m.-11:30 p.m.
[open] 10 p.m.-11:30 p.m. Free

NEEDLES Portland Reggae Night with
Tig Dwyer 10 p.m.-11:30 p.m.

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BAT10 / JENNY CORVINO (COUNTRY)

Bikini Killer

Legend. Asheville-pouring sweat. For nearly a decade, the wandering country crooner has been a model of DIY success. Cramming the country often on a motorcycle and armed only with a guitar and an assortment of odd, handmade merchandise — including stretched T-shirts and camouflage beer koozies — Camdrew has become something of a cult hero. However, his latest album, *Down on the Bottom Line*, may finally bring his longingly skewed brand of highbrow honky-tonk to a wider audience. This Saturday, November 12, Johnny Camdrew drops by the Higher Ground Showhouse Lounge, opening for headliner TRUMPETER by FURTELS.

CLUB METROHOME Sunday Night
Maine: Hunter Rivers, Cole Johnson,
Shanket and Justin R. [open] 9
p.m.-10:30 p.m. Free

WINDY LOUNGE BALLROOM
Mikenna Elie M. MacLean, Minneapolis
JOM 9 p.m.-10:30 p.m.

WINDY LOUNGE BALLROOM
Lounge: From the Haggis, Fyrisian
Scottish rock 10 p.m.-11:30 p.m.

MONTY'S BLUES ROCK TOWN
George Hines, DJ's Dan Gussman,
Jen Cohen, Dan Saxe 4:30 p.m., Free

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Tig Dwyer 10 p.m.-11:30 p.m.

WED.16

burrlington arena

WINDY LOUNGE Sunday Night
Maine: Hunter Rivers, Cole Johnson,
Shanket and Justin R. [open] 9
p.m.-10:30 p.m. Free

CLUB METROHOME Sunday Night
Maine: Hunter Rivers, Cole Johnson,
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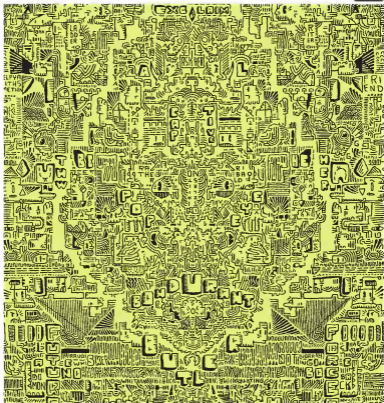
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DW was born and grew up in New Jersey. He is currently a student at the Center for Cartoon Studies. He posts online at shrigley.com/drawpaneled.com

DRAW+paneled is a collaboration between David Shrigley and The Center for Cartoon Studies in Asheville, North Carolina. Featuring drawings by 40 artists from 15 countries, the book is available at shrigley.com/drawpaneled.com. For more info visit us online at cartoonpanics.org

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November 11, 12, 17, 18, 19 at 7:30pm,
matinee November 13 at 3pm

Tickets can be purchased in advance at
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November 16, 4-4:30pm

Want to join the conversation?
Email philip.robertson@vcfa.edu to RSVP

Space is limited to 15 participants.

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[illegible]

JASON LUTER, Berlin, City of Crafts, is a chapter from the cartoonist's latest book, plus various national (international) and preliminary studies. Through November 28 at Center for Creative Studies 16 White River Junction. Info 865-526-1000.

JENNIFER PALAZOVELLA, Interim Prince Origins and Star Species: *Golden Years by Palazzovella* (next-door-neighbor) by Prince. Through November 29th at Capitol Grounds in Minneapolis; info: capitolgroundsmn.com

comprise the AdmB and the study examining the role of ethnic, religious, interdependence and transformation. Through November 15 at Field Floor Arts Center, Green Mountain College, in Poultney, will continue.

PARTY GO-ROUND Monologues, working the New Hampshire art list. Through November 30 at Ten Rivers Pottery Studio in White River Junction. (603) 851-5040

THE NEW HUMAN: OFF THE WALL AND ON
 Paintings by John Kiley and three-dimensional
 work by Robert Rauschenberg, Donald Judd and
 Ann Young. Opening Reception: Tuesday, June 10,
 7-9 PM. Through November 11, at 198 Wood Gallery & Arts
 Center, 198 Woodbury Ave., 948. 9345.

THE HISTORY OF CONCORD COLLEGE: AN ERA OF GROWTH, EXPANSION AND TRANSITIONS, 1949-1986 An exhibit of photographs, historical records, college papers, time videos and video recordings that focus on the college's response to the rapid growth of the 1960s, led by Elton S. Davis, Library Through December 30 at Concord College. Call (336) 454-9030.

WE'VE MADE ENERGY AND TECHNOLOGY a top high-priority White House priority. Through Mission 11 we'll continue looking for ways to lead the world in energy, technology, and innovation.

WHO CAN GET IT: A free kit including the award-winning production of 10-by-6 inch cameras distributed by Mountain's Peach Tree Bank, a network of individuals and organizations who provide services and support for each other. Through November 30 a member can get one. Call 800-363-5043.

above and to the right

SAVING THE RAINBOW CALVE (C): THE GREAT SAVING OF SUMMITTUN, VERMONT
 FOR THE LAST 50 YEARS, SUMMITTUN, VERMONT, HAS BEEN THE HOME OF THE RAINBOW CALVE. THE CALVE WAS BUILT BY THE SUMMITTUN CALVE CO. IN 1930. THE CALVE WAS BUILT BY THE SUMMITTUN CALVE CO. IN 1930. THE CALVE WAS BUILT BY THE SUMMITTUN CALVE CO. IN 1930.

HOW DID I GET HERE? Several exhibitions presented within the context of the May Day celebration at the University of Illinois at Chicago include **PAINTED METAPHORS: POTTERY AND POLITICS OF THE ANCIENT MESA**. Museum Curator Judith van der Meer is accompanied by more than 100 objects illustrating Mayan daily life, religious ritual, and political warfare. Through December 15 at

BRISCHLINGERET & JUSTIN BRYANT via iStock.
 Chandy's photographs of flowers looked like
 Bryant's stone walls and open air gallery inspired
 by her work is what. Through November 12 at art
 go home is closed. info: 415-40033.

Original work by member artists offered for \$2000
of fine, photo-mounted holiday ornaments.
Through January 31 at Ipswich Artists' Guild, Info.
247-6936

LIA WARDEN: started by the artist whose mission is to transform and reflect the surface to create space a contrast. Through November 22 at Oxley-Pace Gallery, Castleton State College, 505, 505, 505.

MAISON MOUTON "Wild for Watercolor" Vermont Landscapes. Panels and 18x24s. Through November 30 at Charlotte Street Center. Info: muse.101010.com

THE GOVERNMENT MORGAN Photographs, paintings, prints and books on file. Through March 31, 1994. The National Museum of the Marine Marine in Montgomery, MD. 900-9000.



'Painted Metaphors: Pottery and Politics of the Ancient Maya'

Nearly 100 years ago, an archaeologist from the University of Pennsylvania dug up something astonishing in a highland village in what's now Guatemala: exquisitely painted Mayan pottery unlike anything found in the region before. The discovery was puzzling because the village, Chama, was located far from the more sophisticated lowland centers of Mayan civilization. It remains a mystery as to how much of Mayan civilization, which collapsed in the early 16th century after the arrival of the Spanish. Researchers have been piecing together one piece. The Chama pottery, along with more than 100 other Mayan artifacts, are at the Middlebury College Museum of Art through December 31.

Purchase: "Dance: Warner and Le to the Dance of a Lady Head."



'All the Live-Long Day: A Celebration of Working, Industry and Innovation'

These rings aren't meant to be thought of as the same as 400 free works displayed at the B&B's Museum's Second Down next week, so part of the Green Mountain Ring is along Gosh's 18th Street "I Tracked in the Mountains" exhibit, are woven works of art. From a distance, Perry Bonifant's "Portrait of Mike," made from pleats and woven sections, could pass for an impressionistic painting; no one would be looking to pull weeds in the gray-green landscape of her garden. But Conway's rings are bright and playful, like children's folk illustrations. Helene Wolden creates mesmerizing patterns with her rich, hand-dyed wools. The show, November 12 through 30, includes workshops, demonstrations and musings. Get hooked. Fitzpatrick "Rings" by Ben Conway.

THE LANDSCAPE IMAGINED Large-scale images of Middlebury's campus created by art students in water, pen, oil, paint, and digital photography. November 14 through 25 at Johnson Memorial Building, Middlebury College. Info: 800.368.3333.

Flood season: Growing Water's central Missouri's waterfalls and gorges are at their best in late winter and all or much of spring. Through November

WETLAND BIRDS - Rare United photographs of
rare wetland birds. Through November 30 at Englewood
Library in Moorpark, info: 454-0094

Northern

WYTHE & FERGUSON-MILLER Children: The eggs' work by the "Three prisoners" through November 30 at Townsend Gallery at Stock Cap Coffee in Town.

"RETURN IN REDEMPT" Work by Elaine H. Bender, Gary Lohoff and Thomas Stark, Through November 27 at Vermont Fine Art Gallery in Stowe. Info 212-9822.

BAMBIAN WONDERS Something Ventured—Something Gained: African Arts in All Through December 31 at Green Mountain Fine Art Gallery in Great Falls, 203-893-1818.

BOB MARINI Photo: large oil-painting easels and abandoned trucks in rural landscapes. Through January 5 at Gallery Renaissance & Fine Arts Hospital (info: 415.393.3313).

EDDIE ABRAHAMSON Time Magazine's *America* photographs of wilderness-country touring. Through December 20 at Gladys Carter for the Arts. Johnson Trade Center, 100 N. 2nd, 1989.

EARLEEN AARON: Music and Moonlight,⁴ work by the vibrant, artful, Through December 31 at GRAC in Haverhill, info: KTD 6862

Call 800-441-4444 or 800-441-4444 for more information.

JERICO FLAMM FESTIVAL (June) is held at Tilden Park and Jerico Tilden Park on the grounds of Emile A. Griggs Gallery, and at the Jerico Center grounds during the July Festival Through November 30 at Jerico Center Town Hall (see page 32).

KELLY HOLF *Impressos, paintings and more on canvas. Through November 30 at River George (11 Caffe) in Silver Spring, 202-575-5155*

ADD (12,14,16) Ask students that examines the gap between culturally constructed expectations of teachers and the realities of the classroom and

TEACH Working like slave-patients recently named People's Choice-Artist at the Taste of Slave-Art.

WORKING ARTISTS. Photographs by Charlotte

paintings by Jean Carrière and Sharon Price, and gallery by Richard Lippman. Through November 30 at Artful in Nordmore Cottage, 6160 Valley St. (503/261-6883).

SCOTT & KELLY FUNK Photographs of Vermont
by the owners of Fishermen's Gallery/100, through
November 30 at Deborah Rawson Memorial Library
in www.fishermensgallery.com 2014 2014

TERESA LIANO "I'm most Christian?" asks the artist who has recently come out of a hospital with improved eyesight, after a stroke occurred on left.

THOMAS Paintings, drawings and prints by 45

left at Hoboken, where they were being cremated in their father's surroundings. Through December 23 at Inyan Memorial Gallery in Jeffersonville. Info: 800-2800, 87.



OLISS BY HARRY BLISS



There would be nothing Jewishly

TED BALL

FROM 1979 TO 2007 INCOME OF THE TOP 1% SOARED 275% MEANWHILE, INCOME OF BOTTOM 95% WENT UP 95% PER YEAR



LULU EIGHTBALL

SECTIONS OF THE NEALA BEAN



THEY MUST BE CONTACTED

THE KC AUDIENCE



ESPECIALLY WITH THE MINUSTAH, SILENCE & COVER-UPS...

A RECENT INVESTIGATION BY THE L.A. TIMES & COMCAST NEWSSTATION 3 REVEALED THAT THE BOY STORIES OF AMERICA KEPT "PERSUASION FILES" OF OVER 5000 SUSPECTED CHILD MOLESTERS IN THEIR HUNT



THE REPORTER INTERVIEWED ONE
SARGE, PROUSTER WHO BOUNCED
AROUND FROM TROOP TO TROOP,
ASSIGNING BOYS FOR OVER
- THIS DETACHMENT -

THE CREW WAS CAUGHT, PLACED IN A STATE INSTITUTION FOR 18 MONTHS, YET STILL SCORED ANOTHER BIG WITH A TRUCK JUST UP THE ROAD.



Search Joint, The Best
Reviews All Column
Background Checks
For All Volunteers.

HELLO TO THE FOLKS WHO
JUST INVENTED THE "179
SEALING ASSISTED" APP



THIS MODERN WORLD

By TIM TONCHENKO



1998

100

1998

CONCLUSIONS

10-10-1981



RED MEAT

sticks, discarded match wrapper

from the movie film of
Max Cannon



Tiny Squirrel @ 2011
CARTOON

I KEEP HEARING ABOUT LOVE AT FIRST SIGHT STORIES BUT I NEVER HAVE THE GUTS TO MAKE A MOVE WHEN I SEE A WOMAN THAT MAKES ME FEEL THAT WAY. WHAT SHOULD I DO?
-BART CANNON



WE'VE KNOWN EACH OTHER FOR A LONG TIME NOW, AND I THINK I'M IN LOVE WITH YOU.



OR, SAVE YOURSELF THE RISK OF REJECTION BY AWAKING LOVE AT LAST SIGHT.



I JUST REALIZED I'M IN LOVE WITH YOU.



AMERICAN ELF

THE SEVENTEEN DIARIES OF JAMES KACHALA

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WANTING



NOVEMBER 1, 2011

CAT SQUIRREL



NOVEMBER 2, 2011

BENT PAPERCLIP



NOVEMBER 3, 2011

MORE FUN! STRAIGHT DOPE (P.24) FREE WILL ASTROLOGY (P.75) & NEWS QUIZES (P.77)

chickadees (P.6-8) & CALICO & LUCKY (P.9-11)

WILL LAMBERT

11/10/11

STANLEY

NOVEMBER

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THE GUY BY NAME
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1989 • Rated PG-13



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